Instruction for ORATORY.

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SOME

INSTRUCTIONS

CONCERNING THE

ART OF

ORATORY,

Collected for the use of a Friend, a Young STUDENT.

The Second Edition very much Corrected and Augmented.

[Obadiah Walker]

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Parts of Rhetorick.

SECT. I.

I. *Invention*: in which

1. Of Common places for Arguments, *Num.* 2. wherein: 1. To uſe our own invention firſt -- and in this not to be too curious, in the beginning, for our matter or expreſſion. -- But in a ſecond copying to reject what is ſlight, to order what is approved, to correct the expreſſion, &c. -- To expoſe them rude in writing, rather than to burden the memory -- Not to proſecute long one Argument, but ſeek after variety, *num.* 12. &c.

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INSTRU-

INSTRUCTIONS

CONCERNING

The ART of

Oratory.

SECT. I.

Nu. 1. THE Parts of Oratory are 1. *Invention*, taking care for the Matter; and 2. *Elocution*, for the *Words*, and *Style*. *The Parts of Oratory.*

2. I. Invention consists in an acute Consideration, and particular weigh- I. *Invention: in which.*

weighing of all circumſtances, &c. out of which any argument may be raiſed to advance the ſubject in hand. Therefore your Fancy in this ought not to be committed, and left to chance; gazing about, and waiting, as it were, what may by ſudden Enthuſiaſm drop into it. But to be excited and guided by Reaſon: diligently beating and examining the Cauſes, Effects, Adjuncts, and whatever may have relation to your ſubject, that (at leaſt) ſome of them may afford materials to your deſign. Brief Tables of which, and ſufficiently exact, in all the three kinds of Diſcourſes, Demonſtrative, Judicial, Deliberative, ſee in *Quintil. lib. 5. cap.* 10. and in *Farnabi's*, and other Modern, Rethoricks. A many of which are alſo rudely put together in theſe verſes:

1. Of Common Places of Argument.

An? Quis? Quid? Cujus? Cui? Quo?
Quibus auxilius? Cur?

Quo-

Quomodo? Circa quid? Qualis?
Quantum? Ex, In, & à quo?
Quamdiu? Ubi? Quando? Quoties?
Quotuplex? Quot? & Unde?

Or in that ſhorter,

Quis? Ubi? Quid? Quibus auxiliis?
Cur? Quomodo? Quando?

Who? What? How? When?
Where? and Why?

3. For Example; Common places for Arguments; **To prove any thing to be good*, may be ſuch as theſe;---

--Becauſe tis the chief end, all men, or the wiſeſt of men, aim at --- all, or the wiſeſt commend --- becauſe it produceth ſome good --- preventeth or remedieth ſome evil -- procures us much pleaſure, -- profit, -- reputation, -- honors; -- things, we account good. -- is rewarded -- is difficult to attain -- is contrary to all exceſs, &c. -- is dictated by nature -- is followed with content -- other things for its ſake accounted good, &c.

4. **To prove any thing more good*, ſuch as theſe;

-- Becauſe tis the end, and ſo more worthy than the means -- choſen for its-ſelf, and not for another -- conducing to a better, worthier end -- converſant about a nobler object -- can better be without the other, than the other without it -- is the cauſe of the other -- more beneficial -- beneficial to more -- more rare

rare -- more beautiful -- more lasting -- more rewarded -- more easie to be procured (for on both sides arguments are probable) -- more pursued by wise men -- better, according to circumstance of person, time, place, action, &c. -- Any of which mediums, *cæteris paribus*, is perswasive.

5. The contraries serve, **To prove a thing evil, or less good.* * *To aggravate a Crime*, such as these, drawn -- From the greatness of the dammage -- the impossibility of reparation -- from the quality of the person, by whom; to whom; -- from doing it alone; or first; or often; -- with no, with small, benefit to himself -- with a determinate purpose; having no plausible motive to it -- not very feasible; -- from its being a thing contrary to nature --- to express law -- favouring of brutishness, and inhumanity -- Done in a holy place, in the court, &c. -- in such a time -- against a Kinsman, a Benefactor, a Magistrate -- giving so much scandal -- so much encouragement.

6. **To extenuate a fault*;

-- That it was not done at all -- not so done -- -- that it was done so, but that it was well done -- -- not well done, but yet, of those things that are usually pardoned -- that it was not an injury -- but an error; a misfortune; -- not done with an ill mind -- not with deliberation -- that not a part onely, but the whole action be considered -- not that action, but the whole course of his life -- what good, as well as what evil, he hath done -- not to regard the words of the Law, but the

the intent of the Law-giver -- not the Law (failing in particulars,) but equity.

7. All Diſcourſes are either of *Things*; *Perſons*; or *Facts*: *In Perſons*, conſiderable are; their Deſcent, Nation, Country, Sex, Age, Fortune, Manners, Education, Relations, of Father, Maſter, Citizen, &c. *In facts*; The Cauſe, Time, Place, Inſtrument, the manner, &c. *In things*, (that is Subſtances, and Qualities) the *An ſit*, *Quid ſit*, *Quale*, *Quotuplex*; its Genus, Species, Properties, &c. -- In groſs, for all ſubjects (which are moſt-what mixt of theſe three, *i. e.* Perſons, Actions, Qualities) Proofs are derived from Perſons, Cauſes, Times, Places, Antecedents, Conſequents, Efficients, Effects, Events, Conjugates, Similies, Contraries, Contradictories, Compariſon with Things Greater, Leſſer, Equal; from Correlates, Examples, Suppoſitions, and Reduction *ad abſurdum*, (as is uſed in the Mathe-

thematicks), to a Conſequence that all grant to be falſe; from their *Genus*, *Definition*, *Diviſion*, &c. Amongſt which * Similitudes (*i. e.* Like Caſes reſembling it:) *Contraries (which much manifeſt one another:) *Examples, Inſtances, Suppoſitions and Deduction *ad abſurdum*, are diligently to be ſought out; which prove a thing many times much more than reaſons, to our Auditory; who, when by the one they ſee not how it can be done; by the other they eaſily ſee that it is done; and therefore *Exemplum* is not in vain made one ſpecies of argumentation.

8. Several Examples of Arguments drawn from ſuch Topicks. As *From effects*; *Scipio* was a better General then *Hannibal*, he conquered *Hannibal*.--He is valiant, for he feared not death.--*From the Inſtrument*; He killed him, for his weapon was found in the wound--*From the Antecedents*; He killed him, for he threatned his death, went out by night armed, way-layd him.--*From Circumſtances*; *Cic. Clodius* laid wait for *Milo* and not *Milo* for *Clodius*: *He* went forth with luſty ſervants armed; *This* with a few women; *He* mount

ed

ed on horſe back; *This* in a Coach. -- *From the Conſequents*; *Sylla* took not up arms for ambition ſake, witneſs the reſigned Dictatorſhip. -- *A majori*; If lawful to kill an Adulterer, 'tis ſo to beat him. -- who hath committed ſacriledge, will not ſcruple to commit a theft. -- *A minori*; if theft a Capital crime, much more Sacriledge. *From Similies*; If Continency be a vertue, then ſuch is Abſtinence. -- As Mariners can do nothing without a Pilot, ſo neither Souldiers without a Commander. *From Conjugates*; an honeſt thing it is to learn, therefore to teach. -- *From Contraries*; If War be the cauſe of all evils, Peace is the remedy of them. -- If he deſerve Pardon who wrongs one unawares; he merits a reward, who purpoſely doth one a favor. -- *From Contradictories*; When he refuſed to entertain him having all mens approbation, would the ſame entertain him with ſo many mens offence? -- *From Diviſion*; That any one be a Citizen, he muſt either be born, or made ſo; but he neither of theſe --- *So from Dilemmas*; where either ſide choſen evinceth the ſame thing: -- putting a man to the rack, no ſure way to diſcover truth: for either he can endure the pains, and then he will lie amidſt his torment; or he cannot endure them, and then he will ſay any thing to end them. See concerning theſe Topicks *Quintil. Inſtit. l. 5. c.* 10. &c. and the fifth and ſecond Book of *Ariſtotles* Rhetorick.

9. Now there being infinite other places of Arguments beſides theſe, (eſpecially where the ſubject is more,

more complexe) and many of theſe not furniſhing any one ſubject, except with very trivial and common matter (which is to be rejected) they are only ſet down to give hints to your invention whileſt yet unpractiſed; which, when more exerciſed, will preſently repair to thoſe cheifly ſerviceable, and leſs accommodable to other ſubjects, without at all ſaluting the reſt.

10. Invention on moſt ſubjects is to look two waies. To prove in the firſt place; in the ſecond to diſprove: to confirm, and then to confute; ἀναστευαστικὴ, to ſtate firſt; and κατασκευαστικὴ, to make and anſwer objections. (There being nothing, that ſo much can be ſaid for, but ſomething alſo may be ſaid againſt it,) which affords a double field of matter to be drawn from theſe and ſuch like heads. The firſt part uſeth to be more ſolid; the ſecond more acute. Hence the natural parts of a diſcourſe are, 1. An Exordium or Preface

face; 2. Declaring and proving our own Poſitions. 3. Refuting the contrary; 4. A ſhort recapitulation and concluding, called *Peroratio.*

11. In all our Proofs we have recourſe to, either things of ſenſe; or common received Axioms and Truths, or Laws, and Cuſtomes, or the Conceſſions of our Adverſary, or of our Auditors. Neither is it needful to aſcend to the ultimate Cauſes of every thing, but to ſtay our Probation at our Auditor's grant.

12. In inventing take heed of torturing your fancy too much at firſt; either in the queſt of more curious matter, or in ſetting it down in the moſt exact form. For, beſides that the mind doth more heavily and leſs accurately, perform many things at once; the Wit eſpecially is of ſo delicate a ſharpneſs, that any forcing preſently turns the

On theſe to exerciſe your own Invention firſt; and in this not to be too curious at firſt for your matter, or expreſſion.

edge; and, where we make too much difficulty, it becomes onely amazed and aſtoniſhed; and, thus circumſcribed and limited to none but extraordinary productions, like a pent flame, it blazeth not the more for this, but is rather choked and put out. *De ingenio ſuo peſſimè merentur* (ſaith *Quintil.*) *qui diligentiam putant, facere ſibi ſcribendi difficultatem.* The beſt way therefore is,* to give it leave to expatiate it ſelf in its work, and to heat and grow more active by degrees; * to take what it ſpontaneouſly produceth; and paſs by, what it doth not readily paſs through; which (like the deficient memory) at another attempt, or by and by at the ſame, anſwereth of its own accord our formerly-fruſtrated expectation. What orderly matter therefore, it ſhall (unforced) offer you, ſet down; that by this, as a lower ſtep, the Fancy may aſcend, and ſcrue it ſelf up to ſomething more choice; which it can-

cannot ſo eaſily mount-unto at the firſt, without taking, by the way, this meaner riſe. But then we muſt take the pains of twice writing; that the ſecond Copy may caſt away (according to its better Proviſion) what is ordinary and common in the former.

But in a ſecond copying to reject what is ſlight, correct the order, expreſſion, &c.

13. Rather then reſerve your compoſitions in your mind till they are exactly formed, write them down at firſt without curioſity, and correct them after in your Paper: Tis ſaid of *Virgil*, that he drew out his matter firſt in Proſe, then compoſed it in verſe at large; then again contracted thoſe verſes to a ſmaller number, and better expreſſion. Many things are, as eaſilier, ſo ſooner, done ſeverally, then at once: as our ſtrength, in parcels, quickly takes up the weight, which united in one it can never move. For the mind travelling with many conceptions at once (undisburdned of any) muſt needs be muchſur-

To expoſe them rude in writing, rather then burden the memory.

charged, retarded and confounded; but ſhe beholds them now much more clearly and diſtinctly, when thus by writing laid before her face; by this ſhe hath fewer buſineſſes to attend at once, more room to perfect, and eaſe to range them, now not ſo eaſily skipping and withdrawing themſelves out of her ſight, or interturbing one another, as when they were all confuſedly floating in the fancy. **Intellectus* (ſaith Sir *Fr. Bacon*) *cogitationibus gravatus clareſcit, &c. ſi literis mandentur.* **Whoſoever hath his minde fraught with many thoughts, his wit and underſtanding do clarifie and break up* [*by committing them to writing*] *He toſſeth his thoughts more eaſily, he marſhalleth them more orderly, he ſeeth better how they look, when they are turned into words; finally he thus waxeth wiſer than himſelf.* Though for ſome ſmaller pieces of Invention, perhaps *Plini*s, way of compoſing ſet down

down in his Epiſtles *l.* 9. *Ep.* 36. is not to be diſliked.

14. To be furniſhed with variety of good matter (without which change, both the Orators fancy, and the Auditors attention, are ſoon tired) you muſt not purſue any one particular Argument too far, and draw it out as it were to the dreggs; for much upon any one head, cannot be ſaid well: but if well, perchance by ſome pregnant wit; yet how much, upon divers objects, will that wit ſay better; and by this advantage, go ſomuch beyond it ſelf, as without it, it doth beyond others? It is convenient therefore, often to break off the thread you are ſpinning; and ſet your imagination on work afreſh, upon ſome other new circumſtance, as if nothing at all had been meditated before. All which variety of in-cohering matter is to be joynted and ſet together in the ſecond review.

Not to proſecute long, one argument, but to ſeek after variety.

Af-

After your own to make use of other mens Inventions.

15. After the exerciſing of your own thoughts upon your ſubject (and not before) uſe the help of other mens. Whoſe Writings you find to have handled ſomething pertinent to it. For, if you exerciſe your own Meditation, after you have read theirs, moſt-what, the wit is not ſo active and loving of trouble; but that, like other bodies in motion, it will follow a Track and Rote made before it, rather, than its own Biaſs, and Force; And as unlikely as it is, before the ſeeing what others in the firſt place have done, that your inventions ſhould coincidate with theirs; ſo difficult it is, after, that yours ſhould vary from them. Be wary therefore of accepting in the firſt place the auxiliaries of your Books or of your memory: which (doing it without pains) is always ready with the tendering of her proviſions, though never ſo mean, to prevent the labours of the fancy.

Alter

Alter and concoct the matter received from others into your own ſtile; and improve it, as onely a hint given you, by many additions varying from it.

To alter. To enlarge them.

SECT. II.

1. IN all your Compoſitions, eſpecially thoſe of any length, upon all your Materials reviſed, a Diviſion, and diſtribution of them under certain Heads, ſuch as beſt fits them, is alwayes to be caſt, and contrived; though not neceſſary alwayes to be mentioned; yet, in many alſo not to be concealed. Which Diviſion, as, by having the ſeveral ſorts of matter taken (as it were) out of a confuſed heap, and diſtinctly ſorted by themſelves, it much cleareth the diſcourſe, helpeth the Auditors judgment, and ſheweth the Orators; ſo likewiſe it exceedingly facilitates the Tranſitions, aſſiſteth the Memory, guides

2. Of diſpoſing the invented matter in ſome order, and under certain heads.

guides the Oration ſteady from an uncertain and unequal fluctuation (like a weather-driven ſhip deſtitute of her Pilot) and makes it ſteer a certain and methodical courſe to the Point, whither the Orator deſigns it: By which alſo the Oration is freed from tediouſneſs (*Partitio tædium levat*, Quint. l, 4. c. 2.) Whilſt the Auditors attention more patiently paſſeth through many moderate diſcourſes, than one long: and it ſeemeth exceſſive to him for one ſubject, which for many, ſeems but ſhort, and reaſonable. In which by the Orators mentioning continually his Tranſitions from one part to an other he is refreſhed to ſee, how much is already finiſhed, and the bounds alſo of what is yet to come, (*minus longum videtur, in quo, quid ultimum ſit, certum eſt. Quint.*) and proceeds to a new ſubject with a more erected attention. For the ſame reaſon after a long diſcourſe, Recapitulations are neceſſary, that the Auditor

ditor may diſcern, that the Speaker is methodical.

2. Paucity of parts (not ordinarily to exceed three or four) commends a diviſion: and, as a partition is better than the unity, of a diſcourſe; ſo that partition is better, that doth not much recede from it (*Neque prudentia auditoris confuſione partium impedienda, neque memoria multitudine*). And in the diſtributing of your matter, you are chiefly to look out, what is fitteſt to be firſt, and what to be laſt, ſaid; that the beginnings and endings of all theſe may be the moſt weighty, which by the Auditor are moſt obſerved. (*Quæ primò aut poſtremò dicuntur, maximè inhærent.*)

3. For the compoſing therefore of a more accurate Diſcourſe, I conceive theſe *four* things are to be obſerved.

1. The *ſetting down* your Inventions confuſedly, and the tranſcribing

ſcribing out of other Authors of what fits your purpoſe.

2. *Partition*, i. e. the ſeeing what *Heads* ariſe out of theſe materials; the ſetting theſe *Heads* down, and marking each matter with ſeveral figures or letters in the Margent, ſhewing to which *Head* it belongs.

3. The *Ordering* of theſe *Heads*.

4. The *Compoſition* of this matter under every *Head*. But this Compoſition alſo is not to be done without ſome diviſion, or gradation obſerved in it. (See *ſect* 3. *n*. 7. — *ſect*. 6. *n*. 21.) There being no part of an Oration, but that hath alſo its parts.

SECT. III.

3. *Of Tranſitions from one matter to another.*

1. THe ſeveral pieces of *Invention* under each Head muſt next be ſowed and tenanted together, and ſo let into one another, that

that ſeams and joynts may not appear(unleſs where it is for our advantage to ſhew them): but that the Oration may ſeem continuous, and all of one thread: which is done by ſeveral artifices.

2. Firſt, By bringing in ſuch apt words into the cloſe of one matter, as have ſome near relation and affinity alſo to the following; by which *Mediums* they may ſeem faſtened together, and naturally drawing-in one another. 1. *By ſome words relating to both.*

Examples (which for a great part I have taken out of *Plinius Secundus* his *Panegyrick* and *Epiſtles*, being an Author you are well acquainted with, where you may be pleaſed to ſee them more at large; for I am affraid I have obſcured many of them by too much contraction.) *Quod evenire contrà ſolet, magis admiratus ſum, poſtquam penitus* inſpexi. Inſpexi autem *penitus*; *nihil à me ille ſecretum &c.* -- Amas *Marcellinum, atque etiam mihi ſæpe* commendas; Amabis magis commendabiſque, *ſi cognoveris, &c.* -- *Dabitur non cubiculum Principis, ſed ipſum Principem cernere in publico*, in populo, ſedentem. Populo, cui *locorum quinque millia adjeciſti &c.* -- *Quo magis ſcires, quam gratum mihi foret, ſi ſuſciperes*

ſciperes quod injungo. Injungo autem *& pro rei magnitudine &c. & pro &c. -- vide Sect.6.n.16.*

2. *By compariſon.*

3. Secondly. By making ſome compariſon. (where the *Tranſition* is more diſcovered) between what precedes and what follows. Where note, that any other *Conjunctions*, *Diſcretive*, *Redditive*, *Conditional*, *Cauſal*, *Adverſative*, are more elegantly uſed, then that which is called the *Copulative*—As—*ſeeing that* — *whereas* — *whileſt* — *which beſides that*— *although*, &c. *yet*— *whether this*—*or that*, &c.—*not onely, but alſo*—*if both*, &c. *It both*, *and alſo*—*which as it*, &c. *ſo it*— *which ſhall*, &c. *if firſt*—*This*, *not to* &c. *but to*—*If his juſtice* &c. *yet his clemency*— (ſo *Relatives* are alſo uſed: *Quem*, *illum* —*quo*, *eo*—) which, as they ſerve for chains to link the ſeveral clauſes of a period together; ſo likewiſe for ſigns, to ſuſpend the Auditors attention till that which correſponds to them is inferred. Now this *Compariſon* uſually is. 1. Ei-

4. (1) Either of *Cauſe*, and *Effect*, *priority*, and *poſteriority*, between them; in time, nature, dignity, &c. As— 1 *Of Cauſe and Effect &c.*

Plin. *Quibus omnibus* ita *demum ſimilis adoleſcet*, ſi *imbutus honeſtis artibus fuerit*, *&c.* [and ſo he paſſeth to ſpeak of his education in the liberal arts].

5. (2) Or of ſome *Similitude* between them; as— 2. *Or of Similitude.*

Quoniam de genere belli *dixi*; *nunc* de magnitudine *pauca dicam.*-- *ſit hoc* inhumanitatis *tuæ*; ſtultitiam *incredibilem videte.* -- *Protexi viros* optimos; *Eoſdemque* gratiſſimos; [and then he proceeds to ſpeak of their gratitude] *mihi certe debere ſe prædicant*, *&c.*

6. (3) Or of ſome *Oppoſition.* 3. *Or of Oppoſition.*

Et hoc quidem virtutis præmium; *illud* ſolatium doloris *accepit*, *quod filio ejus &c.* -- *Hæc laus* acti *Conſulatus*; *illa* dilati, *quod*, *&c.* [Thus proceeding to ſpeak of *laus dilati conſulatus*] *Eſto*; *ſit* in verbis tuis *hic ſtupor*: *quanto* in rebus ſententiiſque major.

7. Or thirdly (which is the chief and ſcarce ever to be omitted, and which renders all *tranſitions* very eaſie 3. *By Gradation.*

eaſie and graceful) by a certain *gradation* and *aſcent* in the matter it ſelf; leading the Auditor (faſtidious enough in the greateſt art) ſtill from ſomething leſs, to ſomething more conſiderable and weighty; *Augeri debent ſententiæ, & inſurgere*, Quint. (As the Merchants beſt wares are ſhewed laſt) the ſtronger ſtill ſeconding the more infirm; and that being ſe firſt, which placed laſt would appear ſuperfluous, or at leaſt a fall from a former height. As—

Sed hoc utcunque tolerabile; gravius illud, quod &c.--*Ingens hoc meritum, majus illud* [thus proceeding to ſpeak of another merit] See *Tully Orat. 2. Philip. At beneficio ſum uſus tuo?* Quo? 1. quanquam *hoc quod commemoras, ſemper præ me tuli, &c, Sed* quo beneficio? Quod *me non occideris, &c.* 2. *At occidere non poteras,* 3. *Fac potuiſſe.* Quale beneficium iſtud, &c. 4. *Sed ſit beneficium vel ſummum, in quo potes me dicere ingratum? &c.*--Literas, quas me ſibi *miſiſſe diceret, recitavit*; 1. *Cujus inhumanitatis recitare palam literas? &c.* Sed 2. quid in iſtis, quod *mihi opponas? &c.* Sed quid *opponas tandem,* 3. ſi negem *me unquam iſtas ad te miſiſſe? &c.* 4. At ego non nego. Quod *enim verſum in iſtis non plenum humanitatis? &c.* 5. At ego tuas literas pro-

proferre poſſum, *in quibus &c.* -- *oſtendam* 1. *Cauſam non fuiſſe, cur a Prætore poſtulares, ut bona* P. Quintii *poſſideres?* 2. *Deinde ex edicto te poſſidere non potuiſſe;* 3. *Poſtremò non poſſidiſſe,* Cic.

It ought to be no eaſie thing to condemn 1. a man of hereſie; 2. much leſs a Church; leaſt of all 3. ſo ample, and large a Church as the Greek; 4. eſpecially ſo, as to make them no Church. B. *Land.*-(See *Sect.* 7. *Num.* 3.)

8. Or fourthly, When *Tranſitions* are more difficult, they are not unelegantly uſhered in, by the Orators making *Interrogations* himſelf, or *Objections* from others.— As— 4. *By Interrogation.*

At beneficio ſum uſus tuo? Quo? &c. -- (as before) -- *At dicet hic aliquis? At cui materiæ hanc ſedulitatem præſtiterunt? nempe veteri, &c.* -- Actaque *eſt* ſæpius *cum magna varietate.* Unde varietas? unde plures actiones? *Cæcilius &c.* -- [paſſing thus to another matter.] -- (See *Sect.* 7. *Num.* 3,4.)

SECT.

SECT. IV.

II. Elocution. 1. THus much of 1. *Invention*, and *Arguments*; and of the partition of them: Now 2. of *Elocution*. (*Partes officij Oratorij, argumenta invenire; inventa disponere; dispoſita exornare.*)

And in it 1. concerning *Words*. 2. Then of *Periods*; and of the various artificial *placing* of the words in them. 3. Next, of the ſeveral *figures* and *modes* of livelier and more paſſionate expreſſion. 4. of *Stiles*. After which I ſhall adde ſomething, 5. of *Recitation*. 6 of *Pronuntiation*. and 7. of *Action*.

2. I *Concerning Words*.

1. Of words, To be avoided 1. Too many *Conſonants* or *Vowells* comeing together are to be avoided, as cauſing an ungratefull ſound.

Words of extraordinary length to be rejected; *Monoſyllables* (i. e. where

where *Pollysyllables* may be had more: the first making the language dull and slow, the other (by reason of their many *consonants*, and often endings) abrupt and unfluent (*Monosyllaba si plura sunt, malè continuabuntur; quia necesse est compositio multis clausulis contisa subsultet* (Quint. l. 9. c. 4.) *est enim in ipsâ divisione verborum latens tempus*) Hence *compounds* more elegantly used, then their *Simples*. 1. *Words ill sounding; Monosyllables, &c*

3. *Words, *smooth* and *sweeter-sounded* (which happens by an equal mixture of *vowels* and *consonants*) are to be used rather then rough and harsh: [as, *adore*, for *worship* — *assentation*, for *flattery*: — *levity*, for *lightness* — *inured*, for *accustomed* — *sequel*, for *consequence*] In speaking of things not sensitive, *words translated and figurative (which may present them as it were to the eye,) rather than proper: [as, *tears*, for *grief*. Again * such words rather, as are less common; (so they be not obsolete

or new-forged); which, for their rarity, are more obſerved (for we look on, words, as men; admire ſtrangers, paſs by domeſticks:) Eſpecially this to be obſerved in Poetry: ſo thoſe derived from the *Latine*, if firſt made familiar by ſome uſe, are to be Pre-choſen, being moſtwhat far ſmoother, than the *Saxon-Engliſh*; and, (by reaſon of all Sciences delivered chiefly in that tongue) more adapted for many diſcourſes. Where note, that *Latine* Nouns are more eaſily tranſlated to our tongue, then verbs. *as reverence*, *inſpection*, *loquacity*, *&c.* becauſe their terminations are, in other words of common uſe, made familiar unto us.

2. *Auxiliary and expletive.*

4. 2. Since languages undeclinable, & that are without variations of *Moods*, *Perſons*, *Tenſe*, in *Verbs*; & of *Caſes* in Nouns, abound infinitely more in ſubſervient monoſyllables; [as the Latine words *habuit*, *authoris*, are three words, each

each, in the *Engliſh*] theſe therefore to be excluded, where they may (as often they may) be ſpared; (eſpecially in verſe.) Now ſuch excluſion may be made ſeveral ways, of which I will ſet you down ſome (on condition that you will not cenſure me for deſcending to things of ſo trival and common obſervation.) Such then are* the *adjectiving* of the *Subſtantive*, by adding [*s*] As

The ſword of Cæſar -- *Cæſar's ſword.* Of the goodneſs of whom, &c. *of whoſe goodneſs*: (ſo, *their*, for *of them*: *what*, *whereof*, *wherewith*, *whereby*, *&c.* for, *that which*, *of which*, *&c.*

Example, *He knoweth not that which he doth -- He knoweth not, what he doth.*)---

*The omitting of the *Relative* [*whom*, *which*] in the *oblique caſes*, when its *antecedent* immediately precedes, by putting its *Prepoſition* or ſign after the *verb* (yet this to be forborn in the end of a Period, which *Monoſyllables* do not ſo decently conclude, eſpecially the

ſervient.) Example;

The *thing of which* we ſpeak -- the *thing* we ſpeak *of.*

* The change of the *ſubjunctive* with its ſign, into the *Infinitive*, or *Participle.*

He endeavoured, that he might find out -- He indeavoured *to find out* -- I, when I ſaw, *I ſeeing.* -- I, he being abſent, I, *in his abſence.* -- Rerum, *quæ ingenio exercentur &c.* Of *things excerciſed* by wit. -- They ſhewed more craft, than they did valour, -- *more craft, than valour. See n. 9. & §. 7. n. 39.*

*The changeing of the *Pronoun* and *Verb* into the *Noun*; or *Verb* into the *Participle.*

Thoſe that teach, *Teachers*: That which is contained, *the contents.* Not knowing the contents.

-- *Per cunas alimentaque prima* precatur
Ut ſibi committat, quicquid dolet
The Nurſe, by her firſt food, and Table, *preſ'e*
Her griefs diſcloſure.

Niſi quod æquiore animo ferunt homines, quem Princeps parum feliciter genuit, quàm quem male elegit, -- more patiently admit *the unhappy iſſue*, than the *ill choice* of Princes.

-- *Tro-*

-- *Tremulaſque manus anniſque metuque*
Tendit, & ante pedes ſupplex procumbit Alumnæ.
-- Her hands with years
And terrors trembling (*kneeling to her*) rears.
-- *Jam tunc qui poſſet amari*
Narciſſumque vocat --
Brought forth a boy, even then to be belov'd,
Narciſſus nam'd.
She weeps and beggs -- *Weeping ſhe beggs.*
-- Deus ipſe monebat
Signaque certa dabat
-- This Heaven foreſhew'd
By ſad preſages

*The changing of the *Paſſive verb* into the *Active*; the *Noun* preceding this, that followed the *other*.

Her beauty was deſtroyed by paleneſs -- *Paleneſs deſtroyed her beauty.*
-- *Obſcuraque moto*
Reddita forma *lacu eſt.*
The motion much obſcur'd the fleeting ſhade.

So [*As, with, of, &c.*] are elegantly ſpared, by the *Noun* being prepoſed. As

Thunder-ſtrucken; Sea-green; &c. leiſure-houres, hours

hours of leiſure. Chamber-pleaſures, pleaſures of the chamber.

The *avoiding* or *changing* of the *Auxiliar verbs* [Sum, Habeo.] into ſome other of more weight.

Sed tamen eventus veſtræ, fortiſſime, pugnæ
Quis fuit?
But what event, O great in Valour *crown'd*
Your famous combat?
-- *Quam quæ* comprendere *verbis*
In promptu mihi ſit
Although my deeds ſurmount my utterance.
Impetus eſt *fulvis & vaſta Leombus* ira.
And Lions with impetuous furies *rave.*
-- *Tanta eſt diſcordia mentis*
Such diſcords *rackt* her mind.

Yet are the aforeſaid *ſervients* many times uſefully retained, where they are neceſſary to make the *Repetition* more *vehement*, and *ſolemn*.— Example;

In which *they have* ſuffered more loſs far, than *they have* gotten praiſe. He indeavoured by force and terror, and fair ſpeeches and rewards to obtain their conſent.] More vehement [by force, by terrors, by fair ſpeeches,

ſpeeches, by rewards]--Obliged by ſo many covenants and benefits to ſo gracious a Lord] more preſſing [by ſo many covenants, by ſo many benefits]--Their common power for order, and ſafety, was committed to one] more diſtinct [for order, for ſafety.]

5. 3. That not to be expreſſed in *many* words, which may be as fully in *one*. As 3. *Circumlocutory.*

Compaſs about, *encompaſs*: agreed-together, *combined*: Bring in, *import*. Hold up, *ſuſtain*. Go away, *depart*, &c.

Where the infelicity of the *Engliſh*, by reaſon of *Prepoſitions* diſjoyned from the *Verb*, and ſo from *verbal-nouns* may, in many words, be helped by recourſe to the *Latine* compounds, ſuch as are naturalized to this language; [as *come between*, *intervene*:] yet note, that ſome *Prepoſitions* in our own tongue there are, which may be prefixed at pleaſure, as *un, dis, (un, negative; dis, privative,) re, fore, mis*—ſo [*leſſe*] to *nouns*; *fatherleſſe, foodleſſe*. So *nouns*, for brevity, are ſometimes *verbalized*.

lized: as, *to complete*, *to contrary*, *to experience*. Sometimes by [*fy*] affixed; as, to *make clear*, *to clarify*, to *beautify*.

6. *Terminations* of *Verbal Nouns* [both *Substantive* and *Adjective*] may be varied lawfully, though they be not ſtamped and made current by former cuſtome; and ſometimes advantageouſly alſo; both 1. for the *Signification*; (the *termination* much altering it, ſome of them being *augmentative*, ſome *diminutive*; *frequentative* ſome; ſome of *ſimilitude*; ſome expreſſing a *quality*, ſome an *act*, ſome a *power*, ſome a *habit*, *&c.*) and 2. for the *ſound*; (ſome being more *ſmart*, or *ſmooth*, and *mollifying*, ſome more *hard*, *pollyſyllable*, *polyconſonant*;) Adde to this, that *verbs* (where elſe circumlocution muſt be uſed) *nominalized* do admit one termination familiarly, that ſuffer not another; and *Latine* words (where our language is deficient-) *Engliſh*

Engliſhed unforcedly receive ſome or other of them, if diſcreetly applied. Several terminations are uſual, ſuch as theſe; *beautiful, beauteous — doleful, dolorous — narrative, narration — contentment, contentedneſs, contentation, content — — temperance, temperateneſs, temper, temperament, temperature — verity, veracity — ſtanding, ſtation — — irremediable, remedileſs — white, whitiſh, whited, whiting —*

Plurals are of a fuller ſignification than *ſingulars*, and ſo many times more elegantly uſed. As *ſplendors, beauties, ſorrowes.*

4. *Tautology*, and often repetition of the ſame word to be avoided [*Cujus rationis ratio non extat, ei rationi ratio non eſt fidem habere*]; except where it is uſed in the ſame ſentence, by *converſion, gradation, retortion. &c.* with much acuteneſs and elegancy (See *ſect. 6. num. 16.*) The deſign of which is eaſily diſcerned from that *reduplication* which

7.
4. *Tautologie.*

which in distinct sentences without any grace at all proceeds onely from defect of words.

Now any word is most easily varied, * By *Synonymas*, *Metonymies*, *Synecdoches*, *Metaphors*, *Circumlocutions*.

See in *Plini's Panegyrick* the varying of *Domus* to avoid *Tautology*. *Ergo in* vestigia sedesque *nobilium immigrant pares domini; nec jam clarissimorum virorum* receptacula *habitatore servo teruntur, aut fœdâ vastitate procumbunt. Datur intueri* pulcherrimas ædes *detersо situ auctas & vigentes. Magnum hoc tuum non erga homines modò, sed* erga tecta *ipsa meritum, solitudinem pellere,* ingentia opera *eodem, quo extructa sunt, animo a interitu vendicare.* -- Muta quidem illa & animâ carentia *sentire quidem & lætari videntur, &c.*

Or at least * by a gentle *deflexion* of the *same word*, in changing the *substantive* with the *adjective*, or *adverb*; the *verb active*, with the *passive*, or the *participle*, or the *noun*.

As *Magna merita; magnitudo meritorum.--Doctissimus; remo doctior.-- Alii judicent; aliorum esto judicium -- judicare, judicatum, judicaturus, ad judicandum, judicandi causâ, ut judicet.*

5. *Omo-*

5. *Omoptota's* and words of the like termination, being a ſound next to *Tautologies*, are to be, to a certain diſtance, ſevered: or where they cannot be ſo, avoided: for as divided, they make in the ſentence a very ſweet and grateful *rythme*; ſo concurring, they have a very harſh and unpleaſing accent. Example. 8

5. *Omoptota's diſjoyned*

Clarorum exemplâ virorum -- nemo illorum inimicus mihi fuit voluntarius -- 2. Phil. -- Gravitate, prudentia fide propè ſingulari -- Titulis, imaginibus, ſignis. --

[ſo almoſt in all *Aſyndetons* one of them is choſen of a different termination.]

6. Repeat not, in the ſeveral clauſes of a period, words, by being expreſſed in one, ſufficiently underſtood in the reſt; ſuch a conciſeneſs, not only avoiding a kind of Tautology, but ſavouring of a great deal more acuteneſs, force, and clearneſs of conceit (*fruſtra* 9

6. *In the ſecond clauſes of a Period words needles not to be repeated.*

(*fruſtrà per plura, quæ per pauciora*) eſpecially in thoſe things, which are not meditated to be ſpoken (which require a looſer and diffuſed ſtyle) but written to be read. *Example.*

Defendi rempublicam adoleſcens, non deſeram ſenex.-- Contempſi Catilinæ gladios, non pertimeſcam tuos.

Which words common to both clauſes are *pro libitu* ſometimes placed in the *beginning*, ſometimes in the *end*, ſometimes in the *middle* of the ſentence.

In this Figure *Tacitus* very frequent; ſerving many *nouns*, and ſeveral caſes of them, with one *verb* (though to ſome of them it bea little improper) rather then entertaining any redundance.

Effigiem animalis, quo monſtrante errorem ſitimque depulerant, *ſacravere. -- Adverſus ſontes miſeratio oriebatur, tanquam*, non utilitate *publica*, *ſed* in ſævitiam *unius*, *abſumerentur. -- Necare quenquam ex agnitis*, nefas, *animaſque peremptorum æternas*, putant. -- *Eadem* de infernis *perſuaſio*, cœleſtium *contrà*. -- *Cui cauta potius conſilia* cum ratione, *quàm proſpera*, ex caſu, *placuerant.*

SECT.

SECT. V.

II. *Concerning Periods.*

EVery *Period* is conſtituted of *two* members at leaſt, except it be a ſentence: but to ſpeak alwaies ſententiouſly, is not Oratorlike; ſince they, being ſingle Propoſitions, are not *Reaſoning*; and many of them together, if without connexions, but implicite argumentation at moſt. But ſince all reaſoning, the conciſeſt, is an *Enthymem*, and muſt have two Propoſitions; hence muſt Periods have ſo too: And matter alſo, ſententiouſly delivered, is then granted to be more graceful, ſtately, and obſerved, when, either the whole ſenſe hath a duplication; by a varied expreſſion; (a piece of *Rhetorick* conſtantly obſerved by the gravity of the *Hebrew*, and other *Eaſtern* languages and people;) or ſome part or word thereof at leaſt is *ſynonymized*; as of which we would

n. 2. *Of Periods.*

would make a fuller impreſſion. As.

Miſerat etiam Epiſtolas Romam jactantes, & glorioſas, &c. -- *Ne* ſatietate & tædio *quodam* juſtitia *cognoſcentium*, ſeveritasque *langueſceret.* (*vide ſect.* 6. *n.* 17.

2. Every *Period* then conſiſts of *two* (and the beſt (ſay the *Maſters* of this Art) of *four*) branches. Now in theſe, tis one of the chiefeſt Rules in *Oratory*, that there alwayes be a *correſpondency*, and exact *ſimilitude* (as far as the matter will permit) of every particle of one branch to thoſe of an other; every *reddition* ecchoing, as it were, to the *propoſition* foregoing, every *accent* thereof. But if any exceed, the *laſt* clauſe rather to be the *longer*. Which is to be obſerved, not onely in the length of ſentences, but of words; among which a *multiſyllable* better anſwers a *monoſyllable* precedent, than a *monoſyllable* a *multiſyllable*.

1. *Exact correſpondency.*

1. *of the ſeveral branches therein.*

Yet *monoſyllables* correſpond better to *monoſyllables*: as the words

words [*fear*] and [*love*] correſpond better than [*fear*] and [*affection*]: and words of a *like* cadence, better than of a *diverſe*; as the words [*experience*] and [*ſcienee*] correſpond better than [*experience*] and [*knowledge*].

Whereſoever therefore you perceive a halting in the Period, ſome *expletives* (than which nothing is eaſier) muſt be inſerted, though the ſenſe were before perfect— and it makes the *reddition* more full to uſe rather *ſynonima's* to a former word, than *relatives* to it [*It, theſe, them, &c.*]

Ut oratio, quæ ſcripta placet, *recitata non* probetur. i. e. *non placeat.* -- Which though religion did not *commend* to us, yet civil prudence could not but *extol.*

So likewiſe that matter is many times better divided into ſeveral like clauſes, which may be involv'd all in one. As

[It is great inhumanity to deprive thoſe men, who are confeſſed to have done no wrong, of their rights] Better

ter thus [It is, &c. to deprive those men of their rights who are confessed to have done no wrong.]

And to advance this parity the *voice* (*Active* or *Passive*) *Tenses*, *Cases* &c. are, as much as may be, to be continued, the same, and unvaried, through the several parts of the sentence. Which uniformity of phrase much helpeth perspicuity. (See *Sect.* 7 *num.* 14.) *Examples* of such Parity in the Branches of a Period.

Te miror, Antoni, quorum facta imitere, eorum exitus non perhorrescere -- Alterum peto à vobis, ut pro me dicentem, benignè; alterum ipse efficiam, ut contra illum cum dicam, attentè, audiatis. -- Verum implicata insciti, impudentia est, si nec scit, quod Augurem, nec facit, quod pudentem decet. -- *Nunc enim nihil legere, nihil scribere, aut assidenti vacat, aut anxio libet.*--

3. *Of the parts of any branch.*

And as for whole Periods, so for any part thereof, doubled when the rest is not, a correspondency of the several particles of it, as far as the sense will permit, is not to be neglected. *Example*;

The

The proud oſtentation of mens abilities for Inventi-on; and the vain affectation of varieties for expreſſi-ons, merit not the name, &c.

Next concerning the *placing* of the ſeveral words in a *Period*; *Tranſpoſition* of them diverſe from the *Grammatical* conſtruction, eſpecially in Languages diſtinguiſhing *Numbers*, *Tenſes*, *Caſes*, by their proper *terminations* (by which they become much leſs liable to ambiguity) hath always been practiſed, and is of much uſe (provided that our ſtyle by this be not much obſcured). *Fit frequentiſſimè aſpera & dura, & diſſoluta & hians oratio, ſi ad neceſſitatem ordinis verba redigantur, &c. differenda igitur quædam, & præſumenda: nec aliud poteſt ſermonem facere numeroſum, quàm opportuna ordinis mutatio.* Quint. Example:

4. *Advantageous tranſpoſition of the words.*

Quæ res in Civitate duæ plurimum poſſunt, eæ contra nos amba faciunt in hoc tempore; Summa gratia, & eloquentia.

5. *Of much uſe* (I ſay)

1. For Emphaſis. 1. For the adding of a greater *emphaſis* to words moſt conſiderable. So ſince the *beginnings* and *ends* make deepeſt impreſſion (there being ſome ſtay ſtill, *before* the one, and *after* the other) 'tis fit the weightieſt words ſhould *there* be placed. Therefore 'tis uſual, *to *commence* with *things*, rather than *perſons*: with the *Accuſative*, rather than the *Nominative*; which alſo may have more reference to what next precedes: again *to *conclude* with that, without which the ſenſe is not perfect (to keep the Auditor in an attentive ſuſpence, till all is ſaid:) and upon which the reſt chiefly depend; which is commonly a *Verb*, a *Participle*, or *Adjective*; words much-what of the ſame *power*: and all of much more than the reſt, being words expreſſing ſome action or paſſion about the reſt. *Verbo ſenſum claudere, multò, ſi compoſitio patiatur, optimum eſt. In verbis enim ſer-*

ſermonis vis ineſt. Quint. l. 9. c. 4. *(Vide exemp ſect. 5. num. 12.)*

2. For the apter *Connexion*, that ſo thoſe words might be placed together which have neerer dependance one of an other (as the oblique caſes alwayes have on others): without which location, doubt many times happens, in tongues that are, in their *Caſes* and *Tenſes*, invariable; ſo the confirmation of any thing claims the next place to it, with an Orator, who above all things ought to regard Perſpicuity. 6. 2. For Connexion.

3. For the ſweeter *Symphony* and *Accent*. So the *Period* is handſomly interwoven, and gravely ſuſpended by *Interpoſitions* between (generally) all *Correſpondents*; which, as alſo *Omoptota's*, accord better, being ſevered. So *Nominatives*, and *Verbs*; *Accuſative* and *Verb*; *Subſtantive* and *Adjective*; 7. 3 For Accent and ſuſpended gravity of the ſpeech

are many times with more elegancy dis-joyned.

8. 4. For the sweeter Cadence, and Rythme.

4. Words either the same, or several, of the same *termination* (or (in the unlearned Languages) words of the same part of speech and relating to one an other [whether *Substantives*, *Adjectives*, *Participles*, or *Verbs*.]) being artificially disposed and interchanged, do confer a much better Rythme and Harmony to the speech, and a greater correspondency (or sometimes a variation, pleasanter than it) to the clauses. And this several wayes.

9. 1. In like beginnings of several clauses.

1. Either when by them * the *beginnings* of the several clauses accord. As

Liber *offensis*, liber *gratiâ*, liber & *secundis casibus* & *adversis*, *caret*. -- Habebat *puer mannulos multos vinctos* & *solutos*: habebat *canes majores*, *minoresque*: habebat *luscinias*, *psittacos*, *merulas*.--

So

So in words of like *termination*—

Ubi aut jucundiùs morarentur, *quàm in patriâ? aut* pudicitiùs continerentur, *quàm ſub oculis parentum, &c.*---

2. Or *the *Ends accord.* 10.

Pœnos Populus Romanus juſtitia vincit, armis *vincit*, liberalitate *vincit.* -- *Quis eos poſtulavit?* Appius. *Quis produxit?* Appius, *&c.*--

So in words of like *ſound*—

Nunc enim nihil legere, *nihil* ſcribere, *aut aſſidenti* vacat, *aut anxio* libet. -- *Recta ingenia debilitat verecundia, perverſa confirmat audacia.* -- *Ipſe eſt ſtudioſus, literatus, etiam diſertus.* -- *Puer ſimplicitate, comitate juvenis, ſenex gravitate.*

3. Or, *both, the *beginnings*, and *ends* of both, accord. 11. 3. *In both like*

Ut eſt in ſumma avaritia ſumptuoſus, in ſumma infamia glorioſus, &c.

4. Or laſtly; *the *beginning* of the former with the *end* of the latter: and the *end* of the former, with *&c.* 4. *In the beginning of one, and end of the other like,*

with the *beginning* of the latter: This inversion being sometimes more grateful for its varying. As;

Multa super Priamo rogitans, super Hectore *multa.- Bene est mihi, quia tibi bene est.--*

So in *like ending* words,

Quid autem illo aut fidelius amico, aut sodale jucundius?-- Saluti eorum potius consulam, quam voluntati.-- Quæ in Senatu sæpe ab inimicis, ab improbis sæpe jactata sunt. -- Detestanda avaritia illius, qui tam multa concupiscebat, cùm haberet supervacua tam multa. --

Tranſpoſition of words in tongues modern, and undeclined.

12. Although these *transpositions* are more incident to the *learned* tongues, yet of them the *modern* are not wholly destitute; wch because they by most are not made use of; or never used by design, but onely by chance; It (perhaps) may not be amiss here to set you down some examples of those of wch our own Tongue is capable; which I have borrowed out of *Hooker*, one in our Language very eloquent. Where you may see, that we also have a grace-

a graceful liberty.

1. *Of obſerving many of thoſe elegancies in the correſpondent beginnings and endings of ſentences exemplified before in the *Latine* tongue where the apt diſpoſing of words of the ſame part of ſpeech, and that have ſome relation to one another (eſpecially of *Verbs* and *Participles*) is many times very *Emphatical* and Graceful. *Example.*

It is but juſtice to exact of you; and perverſeneſs it is in you to deny, &c. Your teachings we heard; we read your writings. -- Groſs for men of this quality; wiſe, and grave, men. -- They thought it better, to be ſomewhat hardly yoked at home, than for ever abroad diſcredited. -- the exerciſe of this kind of judgement our Saviour required in the *Jews*, in them of *Berœa*, the Scripture commendeth it. -- wherein they which did impoſe, were holy, and they unrighteous, which did bear the burden. -- I need not give inſtance in any one ſentence ſo alledged, for that I think the inſtance in any alledged otherwiſe a thing not eaſie to be given. -- They accuſe you, and againſt you they plead -- For one kind as many reaſons may be brought, as for another. -- Though in which we are, oftner, than they, miſtaken. -- They will ſell your bodies, your wives, &c. all theſe things;

things; and if there be ought elſe &c. they will ſell.--theſe be the two fair ſupporters, &c. either the inducing tyranny, or the reducing.--Shewing how good, how gainful, how happy, it muſt needs be.--How ſhall a man know to do himſelf this right, how to perform this honorable duty.--None hath brought ceremony on more, or more driven holineſs out.--And by how much the leſs contentious it is, by ſo much it will be more Chriſtian.

2. *Of ending many times with the *Verb* or *Adjective*.

For in a Civil State, more in-ſight, and in thoſe affairs more experience, muſt needs be granted them.--Forced to confeſs, that, with whom the truth is, they know not.--That evil ſpirit, which is, even in his illuſions, ſtrong--As the ſimple ſort are, even when they ſee no apparent cauſe, jealous.--His vehement requeſts herein, as touching both points, were ſatisfied.--Some things are ſo plain, that truth, from falſhood, is moſt eaſily diſcerned.--which thing though in it ſelf moſt true, yet is, in your defence moſt weak.--Yea they are, of their due and deſerved ſufferings, no leſs proud, than &c.--Be found, unto all kinds of knowledge, a Step-mother.

3. * Of placing the *Accuſative Caſe* (and ſo the *Infinitive Mood*) before the *Nominative*, and before the *Verb*.

To

To do as the Church of *Geneva* did, the learned in ſome other Churches muſt needs be more willing.-- ſomewhat needs ye muſt do--Dangerous it was, &c.-- The other they would rather accept -- Two things of principal moment there are --

4. *Of dividing and tranſpoſing the *Subſtantive* and *Adjective*.

The deſcription is, as ſuted beſt to thoſe times, *typical and ſhadowy*.--yet we ſhall find them broken *well-nigh all*, by &c. - Practiſing to ſubdue the mighty things of this world by things *weak*.-- And the juriſdictive *power* in the Church there ought to be *none at all*. &c.-- Wayes of peaceable concluſion there are but theſe two certain -- ſo that of peace and quietneſs there is not any way poſſible -- *As for any other* means without this, they ſeldom prevail.--

5. *Of placing the *oblique caſes* with their *ſigns* or *prepoſitions* [*of, to, from*, &c.] (which being dependents on others, are not ſo fit to conclude the ſenſe) before the *verb* of which they are governed: or between the *Auxiliar Verbs* and the *Participle* or *Adjective* following it: and in any part of the ſentence:

as

as is ſeen in many of the former examples.

13. And moſt of theſe are done by the advantages of ſome *Relatives*, or other *Pleonaſms* of ſpeech, ordinarily uſed for this purpoſe; which alſo many times render the ſenſe more diſtinct, full, and preſſing; ſee the former examples.

14. Laſtly for all *Rythme* and *Correſpondency* of like *Moods*, *Tenſes*, *Caſes*, in the ſeveral branches of a *Period*, though in modern Tongues we have not a like termination of the ſame *Caſes*, to make theſe *Con-ſonancies*, yet have we like *ſigns* or *prefixes* going before them; ſo that, if there be a like ending in *theirs*, *ours* have a like beginning. As

Homini, Pecudi. To a *man*, To a *beaſt*.

SECT. VI.

III. n. 1. 3.--Of the Ornaments of ſpeech; Figures.

THus much for *Periods*. Next, we ſhall ſpeak concerning the ſeveral *Ornaments*, *Figures*, and Habits for ſetting out the matter more ſpeciouſly, and making our Inventions more lively, and plauſible; grave, and perſwaſive; now ſuch are, *Epithets*, *Metaphors*, *Similes*, *Amplification*, &c.

2. 1. Epithets.

1. *Epithets*; uſeful eſpecially in *deſcriptions*, and in *metaphors*; without which the ſpeech ſhews incompt and naked; yet is it likewiſe too much clogged, and hindred, if it be loaded with too many. Which inconvenience ſooner happens to the *Latin* tongue, then to the *Engliſh*: they, *there*, (being *multiſyllables*) too much ſwelling the phraſe; and either cauſing a harſh ſuperfluity of like terminations, or elſe forcing a diſlocation of the words

too

too much poetical, and obscure; as we see in those Writers, who much use them: *Barclay.*

Novo cogitabam ludibrio suspectas sævire blanditias.

But *here* (being many of them *monosyllables*) giving the style but a just cloathing, and freeing it from all *hiatus*, and emptinesse. Besides, the *English* (as Sr. *Ph. Sidney* observeth) hath an elegant way of expressing them (much beyond the *Latin*) in a dexterous *decomposition* of two, or three words together. As:

Tast-pleasing fruits.--High-erected thoughts.-- Sea-thron'd *Thetis*. -- By all well-judging eyes. -- These could not stop their all-ore-bearing course.--cold-flowing waters. -- the silver-lake -- the Christal-stream.

His honours were a *true-nam'd* punishment.
Projicit acceptas, lecta sibi parte, tabellas.
And on the ground the *half-read* Tables threw.
Lumina mors clausit Domini mirantia formam.
Deaths cold hand clos'd his *self-admiring* eyes.
Now two *ill-fated* Lovers in one die.

[which

[which Compoſitions *monoſyllables* fit beſt.]

Note, that, for the *Orator's* deſign in uſing *Epithets*, we may find *Participles*, preſent, future, preterit; as alſo *Verbal-Adjectives* (as, *Dominatrix* animi cupiditas) and all *Appoſitions* whatſoever, as ſerviceable as, and often more, than, ſimple *Adjectives*. As: 3.

O Domine Domine, qui inclinaſti cœlo; & deſcendiſti &c *quibus modis te inſinuaſti* --

Dicam in auribus Dei mei, Domini mei, & Regis mei, qui eſt in excelſo. --

And thoſe many times, that are contrary to the nature of the thing they are joyned to, yet are the beſt expreſſive of our ſenſe. As S. *Aug.*

Iſta lætitiæ *meæ* flendæ *cum* lætandis mœroribus *contendebant.* -- *Ego Hydram &c. expertus ſum* tam fœlici exitio, *ut territi Gentiles in hac amplius portenta non incurrant.* --

Again

Again, many times the reaſon of things prepoſed, is expreſſed (or, being expreſſed before, reiterated) by way of *Epithet*, not more briefly, than elegantly. As:

Suſpecti, inviſique, juvenis *eadem deſtinavere*. -- *i. e. quia ſuſpectus erat & inviſus.* --

The *Orator's Epithets* being not (like the *Poets*, or thoſe of *Homer* inferred for verſe-ſake) to ſet down ſome unneceſſary quality of the thing, but ſome way to advantage alſo the diſcourſe. *Examples:*

As calm in the deſcription of his *ſaddeſt condition*, as of his *ſereneſt fortune*. -- A conſtant ſoul, which none of his *ſad infelicities* can alter. -- God, on whom his *patient eyes* do wait for better help. -- Men of the next ſad and miſerable age will attribute. -- By long debate and toilſome rowing againſt the impetuous tides of ignorance -- ſtriving with faint and weariſome ſteps, during this hazardous voyage. --

4. *Metaphors.*

2. *Metaphors*, (uſed chiefly in *Deſcriptions*) which are *ſimilitudes* contracted to a word; whereby we endeavour, not ſo much to render

der our conceits intelligible to the Auditors *reaſon*, as to paint them viſible to his *ſenſe*. For things of ſenſe onely illuſtrate; and amongſt them, thoſe of *ſight*, moſt. Thoſe expreſſions therefore are moſt ſignificant, which are borrowed, and tranſlated to our matter from things amongſt which our life is much converſant; as from *Buildings*; *Plants*; *Seaſons* of the year; *Navigation*; *Aſtronomy*; All ſorts and all qualities of *Bodies*; *Phyſick*; *Huſbandry*; *Mechanicks*; *Military diſcipline*; any ingenious *Arts* and *Profeſſions*, &c. (See the examples thereof, *num.* 8.) which ſo ſoon as named, the well-acquainted Auditor, with eaſe, as it were prognoſticates the reſt of the diſcourſe, and applies them further than the ſpeaker (*Illud facile accipiunt animi, quod agnoſcunt*). And they commonly thrive better in the ground of a large and open ſtyle (where, by many explications, and duplicated expreſſions, clear

clearing one the other, they have room enough to ſhoot out to ſome fair extent) than in a *Laconick*, and ſtrict one, which ſcarce toucheth; before it quits, them. In them,

5.

1. To be, Not obſcure.

Take heed, firſt, that they be *not obſcure*; and a comment be required to explain the *Metaphor*, which is inferred to explain the thing. 2. That they be *not below*, and depreſs the ſubject; which are brought to elevate and advance it. (As, to call the *Sun* the *Taper* of the *day*, &c.) unleſs your purpoſe be to diſparage. 3. That they be *not too much*: for ſo like colours laid on too thick, inſtead of giving a *gloſs* to, they by little and little, obſcure the ſenſe. (*Metaphors*, indeed, never being the moſt proper expreſſion, though many times the beſt). Beſides; ſo, they betray affectation, (alwayes odious). Laſtly; ſo, they become, though never ſo good, by their nimiety faſtidious, and no more appearing good.

2. Not below.

3. Not too much.

(Quæ.

(*Quæ ſunt commodiſſima; deſinunt videri, cum paria eſſe cæperunt.*) To ſet out the light of a picture, there muſt be ſome ſhadow intermixt.

4. That they be *not often changed* in the ſame Period; but that, with what *Metaphor* the ſentence *begins*, it be *ended*. 4. *Not changed*

6. Amongſt *Metaphors* are numbred all thoſe expreſſions* wherein, to things *inanimate*, are attributed the nobler actions of *life*: or, to *qualities*, &c. the actions of a *perſon*. *Example*:

-- It is gone, and *the place thereof* ſhall *know it* no more.-- *Audite, audite P. C. & cognoſcite* reip. vulnera. -- *Sed urbes & regna celeriter* tanta nequitia devorare *potuiſſet? Me quidem miſeret parietum ipſorum, atque tectorum. Quid enim unquam* domus illa viderat *niſi pudicum? &c. Peccarem* in amicitiam tuam -- i. e. *in Te amicum -- Jam* quod tergum *crudeli ſupplicio laceraſti vindicabit atrocior ſtylus &c. -- In tanta ſolitarium frequentia expecto* benignitatem hoſpitii, *quod diluat, &c. -- Quanquam facio his, &c.* injuriam humanitati veſtræ - *Et hoc eſt, quod promiſerat* liberalis vultus, *&c. -- Et* cænæ moras fallo *ingenti, &c. -- Miſertum eſt* querelarum mearum *numen propitium, &. -- Puduit ſolem diu-*

*tius hæc videre, & ſervitutem meam libera ſoluta*que *nocte* occuluit -- *Poſtquam* decoctum *tota nocte* dolorem *prima lux* ſopiverat *&c.* --

His lachrymis veniam damus, *& miſereſcimus ultro.*

Or *wherein to *Concretes*, the names of their *Abſtracts*. As:

Habet aviam maternam Serenam, noſtri ſæculi mores. Eucolpus *noſter*, *ille* ſeria noſtra, *ille delicia*. -- *Quo laudabilius teſtamentum eſt*, quod pietas, fides, pudor, *ſcripſit*. --

-- *Hoc Tibi*--

Mittimus, O rerum fælix Tutela, ſaluſq;. i.e. Domitianus.

Or (Contrary)* wherein to *accidents*, the names of their *ſubjects*: As:

For darkneſs, *night*; *nights of ſorrow*: for light, *the eye*; *the eye of reaſon*: for deepneſs, *pit*, *dungeon*, &c. for glory, *a crown*. -- concavity, *womb*. -- roundneſs, *circle*.

7. An *Allegory* alſo is onely a *long-proſecuted Metaphor*, which when uſed ought to be mixed with ſome interwoven expreſſions, proper and plain; that as the one makes it elegant,

gant, the other may make it understood.

Several examples of *Metaphors* and *Allegories* borrowed from the subjects forenamed *(n.4.)* 8.

The *Ocean* of whose mercy knowes no *shoar*, --
They gather what thy bounteous hands bestow,
And in the *Summer of thy favour* grow. --
Now was the *winter of his prosperity* at hand, and the *leaves of his prosperous fortune* ready to fall; and that of *Cyrus* in its flower and first spring. -- A Prince, whom without assentation, I may be bold to call, the sweetest and fairest *blossom* that ever budded either out of the *white* or *red Rosary*. -- For to make a strong party at the shutting up of the *evening of our late Soveraign*. -- You intended a forestalment of the Kings lawful claim, when the fruit should fall from the *wasted Tree*: and the *fainting Sun*, whose beams about that time begun to wax both dim and watereish, must of necessity *set* in our Hemispheare. -- The common law would punish Treason in the very heart, if the *eye of Inquisition* could extend so far -- A tyrant builds the whole *body of his State* upon the *Columns of fear*. --

Princes fear not the *fires* are kindled in forreign States, before some *spark* light on their neighbours houses, or their own Palaces. -- The *Pope* more moderate, &c. had not *cut off* as yet the King formally, as a *withered* or *unfruitful branch*. -- To discover by what de-

grees this myſterie of ambition began to *mine into* the ſtrength of *Monarchy*. -- Neceſſity forcing them to abate their *ſails* in a *ſtorm* of diſtreſs. --

Their chiefeſt ſtudy, to be protected under the *wings* of the ſecular State. -- Thus we ſee with what tenderneſs he *opened* that *vein*, which he knew apt to *bleed* above the meaſure of the Doctors preſcription -- Seeing it dangerous, in a *body ſo diſeaſed*, to change or ſtir any thing, ſeeing all alterations ſet *humors* on working. -- None of Natures greateſt ſecrets are ſo *oreſhadowed* with an *impenetrable veil*, but that the diligent and wary hand of reaſon may *unmask* them. -- So long as the *plow of perſecution* made deep *furrows* on the backs of godly Biſhops, it rent up all thoſe *weeds* of ambition, &c. which, in calm ſeaſons, are apt to ſpring out of the *rank grounds* of original infirmity. -- The old *compaſs of honor* is quite forgot, and our Pilots now adayes know no other route then that of their own fortunes; according to which they *tack* and *untack* all publick affaires. Whileſt the goodly veſſels of this State, misguided, &c. are ſometimes *run a ground upon the ſands* of ſhallow and uncertain policy; or are *kept at anchor* in the deep *gulf* of ſecurity; where they take in more matter of ruine and corruption in ſix months, than can be *pumped out* again in ſeven years. Whileſt the heavens never blew more favourably for our advantage if we had the grace to have *fitted our ſails* to the *fairneſs of the occaſion*. --

See many ſuch patterns in *Bacons Henry*

Henry 7. and the Earl of *Northamptons* ſpeech againſt the gun-powder-Traitors.

3. *Similitudes*, which are very variouſly expreſſed. 9.

3. Similies, expreſſed 1. with a Note.

*Sometimes with the *note of ſimilitude.*

Ut *quidam, morbo aliquo, & ſenſus ſtupore, ſuavitatem cibi non ſentiunt*; Sic *libidinoſi, avari, facinoroſi, veræ laudis guſtum non habent.* -- Ut *enim faces ignem aſſiduâ concuſſione cuſtodiunt*; *dimiſſum ægerrimè reparant*; Sic *& dicentis calor, & audientis intentio, continuatione ſervatur, intercapedine & quaſi remiſſione langueſcit.*

* Sometimes without. 2. Without.

Ira eſt equus indomitus. -- Penelope *venit, abit* Helena. -- *Maria videmus, qua parte fluvios accipiunt, eâ, aquarum acceſſu dulceſcere.* Ut mirum non ſit, *ſi orator aſſiduo poetici fontis hauſtu peregrinum inde ſaporem ducat.* --

* Sometimes *before* the *matter*, they illuſtrate. 3. Before.

Corrumpit ſine talione Cælebs.--
Cæcus perdere non poteſt, quod aufert.

Nil

Nil eſt deterius latrone nudo. -- [The thing alluded to followes.] --
Nil ſecurius eſt malo Poeta. --

4. *After.* * Sometimes *after*.

Ac ſicut veremur, ne quibuſdam pars aliqua non probetur, ita confidimus, ut univerſitatem omnibus varietas ipſa commendet; -- Nam & in ratione *conviviorum, quamvis à pleriſque cibis ſinguli temperemus, totam tamen cœnam laudare cuncti ſolemus* -- Although he want weight of matter, yet hath he plenty of words: *Veſſels never* give ſo great a ſound, as when they are empty. -- *Quintilian* [Againſt too frequent uſing of ſentences] -- *Sint iſta, ut voles, ornamenta, & lumina Orationis*; *ſint ſtellæ, ac ſydera, quibus ſeſe irradiet eloquentia*: at non ubique *ſyderibus cœlum conſtat*; *& annulis gemmiſque onerare digitos articulosque omnes plebeiis in more eſt.* --*Ego vero hæc lumina orationis, velut oculos quoſdam eſſe eloquentiæ credo*, ſed neque oculos *eſſe toto corpore velim.*--

5. By *Queſtion.* * Sometimes propoſed *interrogatively*.

Munera magna quidem miſit, ſed miſit in hamo:
Et piſcatorem piſcis amare poteſt?
Unaquæque arbor alit, quod genuit; & non alet mater ſuo lacte liberos? --

6. *The Simile only explained.* *One while the *ſimile* explained, not the *thing*.

Hyp-

Hypponax *similis est vespæ; non magnum quidem murmur excitat, sed acriter pungit*: Demosthenes, *tibiis; quibus si collum demas, reliquum erit inutile.* --

*Elsewhere the *thing* explained, the *Simile* onely mentioned. 7. *The thing onely.*

Quemadmodum lagena aquam, ita animus hominis ingrati beneficia, facile admittit, sed reddit cum murmure & querelâ. --

[an Orator being never to observe one certain Tract, though absolutely the best.]

4. *Dissimilitudes*; or Comparisons with, and illustrations by *Contraries*—*Contraria juxta se posita magis eluescunt.* This conducing much also to the suspension, and gravity; parity and equal ballancing, of a sentence. 10. 4. *Dissimiles and Contraries.*

Which *Dissimilitudes* are expressed * either by *Disjunction*, 11. *Expressed.* 1. *By Disjunction.*

Non sapiens, sed astutus; *non* fortis, sed audax *fuit.*--*Nam literæ ex* periculo *ejus tantum* discrimen *adierunt, quantum ex* salute, gloriæ *consequentur.* --*Habet assentatio*

tio jucunda principia, exitus amariſſimos. -- *Plus hujus* inopia *poſſit ad* miſericordiam, *quam illius* opes *ad* crudelitatem. - *Quod nequaquam blandum auribus imperitorum, tanto* majorem *apud* doctos *habere gratiam debet, quanto* minorem *apud* indoctos *habet.* --

Each place handſome without curioſity, and homely without loathſomneſs. -- *Neque enim ſatis* amarint bonos *principes, qui* malos *ſatis non* oderint. -- *Viſus es mihi in ſcriptis meis annotaſſe quædam ut* tumida, *quæ ego* ſublimia, *ut* improba, *quæ ego* audentia, *ut* nimia, *quæ ego* plena, *arbitrabar* --.

2. *By Inverſion.* * Or by *Commutation* and *Inverſion* and ſeveral waies of comparing together, and reflecting upon them.

Edere oportet ut vivas : non vivere ut edas.--

Scis, ut ſicut diverſa naturâ dominatio & principatus; ita non aliis eſſe principem gratiorem, quam qui maxime dominum gr aventur. -- *Regulus filium amiſit; hoc uno malo indignus, quod neſcio, an malum putet.*

Parvula *nam exemplo eſt* magni *formica laboris.* --

13.

3. *By Denomination.* * Or by *denominating* them alſo one of another. Which becauſe commonly not done without ſtrength of fancy in the Orator, is the more remarked and admired by the Auditor, much taken

to

to ſee oppoſites agree, and contradictions true.—(*Nihil magis eloquentiam, quam ancipitia commendant. Multi advertunt, quod eminet, & extat.* Plin.)

Quisquis ubique habitat, Maxime, *nuſquam habitat.*-- *Queritur ſe diem quod non perdiderit, perdidiſſe.*-- [ſpoken of ſome well-imployed againſt their will.] *His* infructuoſos *eſſe*, *magnus* fructus *eſt.* -- *Eſt enim quædam etiam* dolendi voluptas, *præſertim ſi in amici ſinu defleas.* -- *Diſcrimina dignitatum, ſi confuſa, turbata, permiſta ſunt; nihil eſt ipſa æqualitate inæqualius.* -- *Ideoque vincta quædam quaſi ſolvenda de induſtriâ ſunt; illa quidem* maximi laboris, ne laborata *videantur.* -- Summæ artis *eſt*, celare artem -- *Hominemne* Romanum *tam* Græce *loqui?* non *mediùs fidiùs ipſas* Athenas tam Atticas *dixerim.* -- *Supereſt*, *ne rurſus Provinciæ*, *quod damnaſſe dicitur*, *placeat*; agatque pœnitentiam pœnitentiæ ſuæ. -- *Quos ego cum recorder*, *in re inani*, *frigidâ*, *aſſiduâ*, *tam inſatiabiliter decidere*; capio aliquam voluptatem, quod hic voluptate non capior.--

Linivit flores *maleficis ſuccis*, *&* in venenum mella *convertit* --

[*Myrrha* enamour'd on her Father.]

Now, in that mine, not mine: *Proximity*
Dis-joyns us: *nearer*, were we not *ſo nigh.*

5. *Am-*

14. 5. *Amplification.* Done many wayes: Especially 1. By *Repetition* 5 or 2. By *Multiplication* of the expression 5 or 3. By *Enumeration* of parts; 4. Or by *Ætiology.*

5. *Amplification.*

15. 1. By *Repetition.* Which by how much it shews more passion in the speaker, by so much makes deeper impression in the hearer: fixing his fancy (*remuent*, and volatile) upon one object; and thereon insensibly still winding up his passion higher; which usually, upon any divertisement to another thing, grows remiss and runs suddenly down again.

1. -- *By repetition of the same words.*

This is more decently used, where there is something interposed, and when it also bringeth with it some new additions. Example:

Vos, vos *appello, fortissimi viri.* -- Majus *his*, majus *parat Medea monstrum.* -- Hunc unum *diem*; hunc unum *inquam, hodiernum diem*, hoc punctum temporis, *quo loquor, defende, si potes, cur armatorum coronâ senatus septus est.* 2. Philip. - Non es commotus, *cum tibi mater pedes amplexaretur*, non es commotus.

Quic-

Quicquid illud eſt, ibi Nebridius *meus* vivit, *dulcis amicus meus*, ibi vivit: *nam quis alius tali animæ locus?* Ibi vivit: *unde me multa interrogavit, &c. Quibus tenere cogebar* Æneæ *neſcio cujus* errores, *oblitus* errorum *meorum*; & plorare Didonem mortuam, *quia ſe occidit ob* amorem; *cum interea me ipſum in his à te morientem, Deus, Vita mea, ſiccis occulis ferrem miſerrimus. Quid enim miſerius miſero non miſerante ſeipſum:* & flente Didonis mortem *quæ fiebat* amando Æneam, *non flente autem mortem ſuam, quæ fiebat amando te?*--

16. And hither are to be referred all thoſe ſecond reflections of the fancy, and various retorſions, converſions and commenting upon the precedent matter & words (either to give reaſons of it, *vide n.* 22. *&c*; or further to proſecute, and augment it; or to qualify, as it were, and correct it) —Wherein the wit doth moſt triumph, to ſport and ſhew it ſelf, its ſubtility, its fecundity, in raiſing variety of Muſick, out of rhe ſeveral touches and ſtops only of the ſame ſtring.— Examples of *Converſion*;

Et tamen non de meo, ſed aliorum judicio *loquor*: *qui* ſive judicant, *ſive* errant, *me delectant*: *unum precor, ut*

poſteri

posteri quoque aut errent *similiter, aut* judicent.--

-- *Nam parvulum differt,* patiaris *adversa, an* expectes: *nisi quod tantùm est* dolendi *modus, non est* timendi: doleas *enim quantum scias accidisse*, timeas, *quantum possit accidere.*-- *Et* admones *&* rogas, *ut suscipiam absentis* Corellii *causam*: *Quod* admones, *gratias ago*; *quod* rogas, *queror*: Admoneri *enim debeo, ut sciam*; rogari *non debeo, ut faciam*, *quod mihi non facere turpissimum est.* - *Nec ignoro alios hujusmodi casus nihil amplius vocare, quam damnum, eoque sibi* magnos homines *&* sapientes *videri: qui an* magni sapientesque *sint, nescio: certe* homines *non sunt.*

Ut laudari juvenes in bonis *mallent, ita ad* pejora *laude ducuntur.* -- *Me prædia materna parum commodè tractant, delectant tamen ut materna.*-- *Quid indignor?* *Ridere satius est*; *ne se magnum quid adeptos putent, qui huc fœlicitate perveniunt, ut videantur.* -- *Est eadem opinio cujusdam eruditissimi*; *quo magis adducor, ut neutrum falli putem, cum non credibile est utrumque falli.* -- *Habet has vices conditio mortalium, ut ex secundis adversa, ex adversis secunda nascantur.* -- *Et sine æmulo secum certare &c. ac sicut imperat solus; solus ita esse, qui debeat imperare.* -- *Et enim cum artifex ejusmodi sit, ut solus dignus videatur esse, qui in scena spectetur; tamen vir ejusmodi est ut solus dignus videatur, qui eo non accedat.*-- *Ita fit, ut omnia grata sint, quæ facis, licet gratiæ causa nihil facis.* *Amatur quidem à me*: *judicio tamen meo non obstat charitas hominis, quæ ex judicio nata est.*--*Tantus audiendi, quæ fecerint, pudor, quibus nullus faciendi, quæ audire erubescunt.* -- *Ut satius est, unum aliquid insigniter facere, quam plurima mediocriter*: *ita plura mediocriter,*

diocriter, ſi non potes aliquid unum inſigniter. -- *Edicat quid abſumpſerit, ita fiet, ut non abſumat, quod pudeat dicere.* -- *Hodie confiteris peccata; & cras iterum perpetras confeſſa.*-- *Nulla enim ſtudia tanti ſunt, ut amicitiæ officium deſeratur, quod ſanctiſſimè cuſtodiendum ſtudia ipſa præcipiunt* -- Who avoids not pride, with not knowing her excellencies: but by making that one of her excellencies, to be void of pride.-- As their courage was guided with skill, ſo their skill was armed with courage. -- He cunningly in making greater the fault, made the faultineſs leſs, and in ſeeming to deſire nothing but death as aſhamed to live, he the more begged life, in the refuſing of it. -- Though they liked not the evil he did, yet they liked him that did the evil; and though not counſellors of the offence, yet protectors of the offender.--

Examples of *Reflection* by way of *Correction.*

Quibus ex cauſis neceſſe eſt tanquam immaturam mortem *ejus in ſinu tuo* defleam: ſi *tamen* fas eſt, aut flere *aut omnino* mortem vocare, *qua tanti viri mortalitas, potius quam vita, finita eſt.*-- *Quas ille* leges, ſi modo leges *nominandæ ſunt, ac non faces.*-- *Quippe qui viceſimo & quinto demum* (*tot enim annis* regnum tenuit; ſi quidem *vi & libidine omnia agere,* regnare *eſt*) *liberam vocem audivit.* -- Poteſt *fortaſſe Princeps* inique, poteſt tamen, *odio eſſe nonnullis, etiamſi ipſe non oderit.*-- *&c.*--

Und

Unde poteſt *avidus capta Leo parcere prædæ?*
Sed *tamen eſſe tuus dicitur, ergo* poteſt. --
Poſtea reviſa & purgata in librum grandem *quidem*, unum *tamen coarctaſſe.* - Audivimus *quidem te omne munus conſulis obiiſſe*, -- ſed audivimus, &c.

So for *Authorities* (Divine, or Humane); *Axioms; Proverbs;* words of more moment; it adds much to their force and weight, if they be cited firſt in their own, or a forreign language, and then repeated in the vulgar: yet more, if they be read out of the book. All more fixing the Auditors intention upon them.

17. *2. By Multiplication of the like expreſſion.*

By *Multiplication* of the expreſſion. *Nam pleriſque longiore tractu vis quædam & pondus accedit: utque corpori ferrum, ſic oratio animo, non ictu magis quam morâ, imprimitur.* Plin. lib. 1. Ep. 20. -- And nothing is more Orator-like than this (eſpecially in a ſterile, and jejune ſubject) to agitate, ſpread and mould the ſame lump of matter, after many divers faſhions

ſhions; to change and invert the figure, parts, order, ornaments, of our ſpeech, and in ſuch a manner rehearſe the like, or indeed the ſame, that it ſeems ſtill diverſe, and quite another thing: At leaſt 'tis, with the beſt Maſters of this Art, uſual to render every ſenſe in a doubled expreſſion, the latter of which ſometimes explains the former, moſt-times riſeth higher (as it were in emulation) and outgoes it, and makes deſcant on the preceding plain ſong; the firſt, exhibiting the matter naked, the other, adorning it. The *Hebrew* and other *Eaſtern*-tongues uſe this reduplication onely for the more ſtate, and gravity, without varying at all the conceit. As:

O my people give ear to my law; encline your ears to the words of my mouth.-- Often did they provoke him in the Wilderneſs; and grieve him in the deſert.-- He conſumed their dayes in vanity, and their years in trouble.--

So

So *Pliny:*

Obſepta diutina ſervitute ora reſeramus; *frænatamque tot malis* linguam reſolvimus. -- Veterem conſuetudinem *fori & priſtinum* morem *judiciorum minime videt.* --

Quamobrem illa arma, centuriones, cohortes, non periculum nobis, ſed præſidium denunciant; neq; ſolum ut quieto, ſed etiam ut magno, animo ſimus, hortantur; neq; ſilentium modo defenſioni meæ, verum etiam auxilium pollicentur. -- Cic. *pro* Milone; *O me infælicem! Revocare tu me in patriam potuiſti per hos* [*milites*]; *ego te in patria per eoſdem retinere non potero? Me non potuiſſe* Milonis *ſalutem tueri per eoſdem, per quos noſtram ille ſervaſſet?*

[Examples of more aſcending expreſſions.]

Sunt ingenio ſimili, qui, quod huic donant, auferunt illi; famamque liberalitatis avaritiâ petunt. --

Perfectum opus, abſolutumque eſt; nec jam ſplendeſcit limâ, ſed atteritur. -- *Non tibi benefaciendi fuit cauſa, ut quæ male feceras, impunè feciſſes*: amor impendio illo, *non venia quæſita eſt*; Populuſque Romanus obligatus *à tribunali tuo, non exoratus, receſſit.* --

Poſtulamus, ut futuros Principes d reas &c. induere prætextam, *quam, cum dare poſſint, occuparint*; aſcendere curulem, *quam detineant*; eſſe denique, quod *concupierint*; nec ideo tantum velle *Conſules fieri, ut fuerint.* --

Tam

Tam autem eras excors, ut totâ in oratione tecum *ipse pugnares*, ut non modo non cohærentia *inter se diceres*, *sed maxime disjuncta & contraria*; ut non tanta mecum, quanta tecum, *tibi esset contentio.* -- 2 *Phil.*

His very courteſies are intolerable, they are done with ſo much arrogance and imputation; aud *he is the onely man you may* lawfully hate after a good turn; and *reckon it among your* calamities, to be beholding to him. --

3. By *Enumeration* of *Parts*, 18.
i.e. of all particular Circumſtances, Antecedents, Conſequents, Adjuncts, Cauſes, Effects, Matter, Form, Parts conſtituent, or integral; Time, Place, Motives, Ends, Accidents whatſoever, &c. which are all *Deſcriptions* in their ſeveral kinds; All deſcriptions conſiſting onely; 1. in an exact enumeration, ſeries, and complexe, of very many particulars (ſuch as any way conduce to our purpoſe). And 2. in a lively draught of theſe, as it were to the eye of ſenſe, by expreſſions tranſlated from thoſe things, with which the Auditor is moſt acquainted; of which note

3. *By enumeration of Parts or Deſcriptions.*

that rule, *Circumſtantiis nimio pluribus orationem veſtire, tædium parit; iiſdem penitus carere, abruptum quiddam eſt & ingratum*, Bacon. Examples of ſuch *Deſcriptions* and Hiſtories of things (under which I comprehend *Ethopoea's*, and the deciphering and character of Manners, of Paſſions, of any moral habits, &c. as well as of any other works of nature) are too large to be here inſerted.

See *Plin.* Deſcription of a Fountain *lib.*8. *Ep.*8.-- Of an Earthquake, *Lib.*6.*Ep.*16. -- Of a Flood, *Lib.*8. *Ep.* 17.-- Of Rejoycing, *Pan. p.* 388.--*Of Trajans* familiarity, *Paneg. p.* 344.-- Of the affections of one that is ſick, *Lib.* 7. *Ep.* 26.

19. *Enumeration* of *Parts* is done; either 1. By a ſimple *exaggeration* and *ſynthroiſmus* of them. Or 2. By *Gradation.* Or 3. by *Diviſion.* Or 4. by *Interpretation.*

20.

(1.) *By a ſimple exaggeration of them.*

(1.) *Exaggeration* and accumulation of parts: (*Omnia per partes*

tes conſiderata videntur majora, Bacon.

Minus eſt totum dicere, quàm omnia. Quint.) Wherein is uſed a multiplying alſo of the words, and expreſſion; as *Conſilio, Authoritate, Sententiâ, Dux & Legatus, & Miles*; — *Seditions, Uproars, Tumults, Mutinies, Rebellions, &c.* —Uſually not above three congeſted, — ſometimes with, ſometimes without, any *Conjunction*, (the middle one differing in termination, to avoid an ill *Emphaſis*— *Amamus, Jocamur, Ludimus.*— *Gravitate, Prudentiâ, Fide, propè ſingulari.*—)— In which alſo ſome tacite gradation is by Orators moſt what obſerved, and the weightieſt word ſaid laſt: or, in diminutions, the contrary. Example:

Etenim cum homines nefarii de patriæ parricidio conſiterentur, conſciorum indiciis, ſua manu, voce pene literarum coacti, ſe urbem inflammare, cives trucidare, vaſtare Italiam, *delere Rempublicam, conſenſiſſe; quis eſſet &c.*

Accuſa Senatum; accuſa equeſtrem ordinem, qui tum &c. accuſa omnes ordines, omnes cives; dum confiteare &c.-- Cum te neque Principes civitatis rogando, neque majores natu monendo, neque frequens Senatus agendo de vendità atq; addictâ ſententia movere potuit. -- At quo temperamento Dii boni poteſtatem tuam, fortunamq; moderatus es? Imperator titulis, & imaginibus, & ſignis: cæterum modeſtia, labore, vigilantia, dux, & legatus, & miles. -- He neither ſpared old men, as reſpecting their gravity; nor children, as pardoning their weakneſs; nor women, as compaſſionating their ſexe.--

21. (2.) *Or by Gradation.* (2.) *Gradation:* Which from the leſs conſiderable, orderly aſcends to what is more. A Rule to be obſerved in the whole Oration; in every period; in every clauſe; and in every *Articulus*. Example:

Tolerated, countenanced, encouraged, applauded.--

Facinus *eſt*, 1. *vincire civem Romanum*; 2. ſcelus, *verberare*; 3. prope parricidium, *necare*. 4. Quid dicam, *in crucem tollere*?

Imaginare, quæ ſolicitudo nobis, qui metus, quibus 1. *ſuper tanta re*, 2. *in illo cœtu*, 3. *præſente* Cæſare, *dicendum erat.-- Quid homines putarent, ſi tum occiſus eſſet, cum tu illum* 1. *in foro*, 2. *ſpectante populo Romano*, 3. *gladio ſtricto inſecutus es &c?*

1. *In cœtu vero Populi Romani*, 2. *negotium publicum gerens*,

Gerens, 3. *magiſter equitum*, 4. *cui ructare turpe eſſet*, 5. *is vomens, fruſtis eſculentis vinum redolentibus*, 6. *gremium ſuum & totum tribunal implevit.-- Ad hanc Regulus venit; primùm, imprudentiam hominis, qui venerit ad agram &c. eſto ſi venit tantum: ſed ille etiam proximus thoro ſedet &c.* -- Without controverſie great is the myſterie of godlineſs. -- 1. It is a myſterie. 2. A myſterie of godlineſs. 3. A great one, without controverſie.-- Biſhop *Andrews*. -- (ſee *S.* 3. *N.* 7.)

(3.) *Diviſion* and proſecution of the parts ſeverally: 22.

(3.) *Or by Diviſion.*

* Sometimes with a *capitulation* of them firſt.

Tuam verò magnanimitatem, *an* modeſtiam, *an* benignitatem, *prius mirer*? Magnanimitas *fuit expetito ſemper honore abſtinere*, modeſtia *cedere*; benignitas, *per alios frui.--*

Quouſq; nobis & tibi *invidebis*? Tibi *maximam gloriam*, nobis *voluptatem.--*

* Sometimes without.

Quis interpretari poteſt; impudentiorne, qui in Senatu: an improbior, qui in Dolabellam: *an impurior, qui patre audiente: an crudelior, qui in illam miſeram tam ſpurcè, tam impiè, dixeris*?

By which, 1. either all the parts being proved, or confuted, the whole is ſo.

Mira illius aſperitas, *mira* fœlicitas *horum. Illius* aſperitas, *qui numero civium excidit, quem ſocium etiam in liberis habuit.* Fœlicitas *horum, quibus ſucceſſit in locum patris, qui patrem ſuſtulerat.* -- *An ſatius fuit,* fœlicem *vocare? quod non moribus, ſed fortunæ datum eſt. Satius* magnum? *cui plus invidiæ, quam pulchritudinis ineſt.*--

Urbanos, *qui illa cenſuerunt, putem? an* miſeros? *Dicerem* urbanos, *ſi Senatum deceret urbanitas.* Miſeros *ergo, ſed nemo tam miſer eſt, ut ad illa cogatur.-- Ambitio ergo & procedendi libido? ſed quis adeo demens, ut per publicum dedecus procedere velit? &c.*

2. Or all the reſt of the parts being excluded, one onely remains affirmed, or denied.

Quod ſcelus conflarunt Judæi, *cur à Deo olim tam propitio, tamdiu deſerantur? Simulachris immolant? At eorum contactum perhorreſcunt. Commentitios Deos aſciſcunt? At efferuntur eo nomine quod Deum colunt verum. Immanibus moribus efferati ſunt? At ipſi ſummam ſibi laudem æquitatis & pietatis aſſumunt. Parumne ſupplices preces ad Deum adhibent? Immo in precibus aſſidui ſunt. Tum, his ſucciſis, vera cauſa infertur; Judæo-*

rum

rum perfidia & inimicitia in Chriſtum Dominum.-- *Quid putem?* contemptumne *me? non video nec in vita, nec in gratia, &c. quid deſpicere poſſit* Antonius. An in Senatu de me detrahi poſſe credidit? *Qui ordo bene geſtæ Reip. teſtimonium multis, mihi uni conſervatæ, dedit.* An decertare mecum voluit contentione dicendi? *Hoc quidem beneficium eſt &c. & pro me, & contra* Antonium *dicere.* Illud profecto eſt; *non exiſtimavit, ſui ſimilibus probari poſſe, ſe eſſe hoſtem* patriæ, *niſi* mihi *eſſet inimicus.*

(4.) *Interpretation*, or Comment by way of *Parentheſis*, helping much to extenuate, or aggravate, what is ſaid. *Example:* 23. (4) *Or by Interpretation.*

Laſcivam verborum licentiam [i. e. ὀπχαμμάτων *linguam*] *excuſarem, ſi meum eſſet exemplum.*-- *Nec brevitatem dicentibus, ſed copiam* [hoc eſt, diligentiam] *ſuadent.*-- *Quid agis &c. ipſe vitam jucundiſſimam*, [hoc eſt, otiociſſimam] vivo.-- *Epigrammata Curionis non indigent, & contenta ſunt ſua* i. e. *mala lingua.*-- *Matrem ejus (nihil poſſum illuſtrius dicere) tantæ fœminæ matrem.*-- *At mehercule alieniſſimi homines in honorem* Quadratillæ (*pudet me dixiſſe, honorem*) *per adulationis officium curſitabant &c.*-- *Amat me (nihil poſſum ardentius dicere) ut tu.. Hanc ille vim (ſeu quo alio nomine dicenda eſt intentio, quicquid velis, obtinendi) a meliora &c.*-- *Quid magis intereſt, quam ut liberi (dicerem tui, niſi nunc illos magis amares) digni illo patre re*

dantur, &c. --Compulit non ſolum conſenſus Senatus (quanquam hoc maxime) verum etiam (quidem minoris, ſed tamen) numeri &c. --Unde auguror quæris, non quia ipſe dixit (quæ mendacius nihil eſt) ſed quia &c. Tempus fuit (ac nimium diu fuit) quo alia &c.-- Nam in hoc uno, vir alioqui prudentiſſimus, (honeſtiſſimo quidem, tamen) errore, verſatur.-- On the Maſt they ſaw a young man(at leaſt if he were a man)bearing, &c. *Omnibus titulis(nihil volo elatius de homine modeſtiſſimo dicere) parem.--* (See *Num.* 26,27.

24

4. --By Ætiology, or giving reaſons.

4. The fourth way of *Amplification* is by frequent *Ætiologies*, or giving reaſons for what we ſay. For note that the *Orator* diſcourſeth and argueth as the *Logician*, by *Syllogiſmes*, or *Enthymems*, *Inductions*, and *Examples*; onely in a manner ſomewhat diverſe. The *Orator* proving the premiſes(where weak) as he layes them down, before he infers his concluſion from them; and, where the Diſcourſe is ſomewhat long, making a ſecond repetition of the premiſes. [As in that inſtance in *Cic. de Inventione* 1. to prove the World governed by Providence, he ſhews firſt; That the

the beſt governed things are governed ſo: then proves this, in a houſe; a ſhip; or an army; far better managed, where there is advice, &c. Then next ſhews, that the Heavens, Earth, &c. are as wiſely and regularly ordered, as any of theſe; proving this again from the conſtant and regular courſe of the ſtars, &c. and thus deſcends at laſt to his *Theſis* or Concluſion.] The Orator therefore is frequently to confirm (and this as briefly and as immediately as may be) what he ſaith by theſe *Ætiologies*, that he may render the fabrick of his ſpeech not onely beautiful, but ſtrong; to leave no dubitation in his Auditors, or (alſo) to give them the more delight; every one, out of natural affection of wiſdom, being much pleaſed, *rerum cognoſcere cauſas*. Therefore is he every where to bring in the cauſes, principles, generals, except when univerſally known, (as far as he can reach them), upon which his par-

particulars, his poſitions, his concluſions depend: inferred, either in the form of a reaſon; or many times of an Axiom and ſentence: (*Frequens rationibus, frequens ſententiis, debet eſſe oratio.* Quintil.

25. And this is done divers wayes:

1. *Either preceding.* Sometimes by proſecuting the order of nature; deſcending from the *cauſes* and *principles gradatim* to the *effect* and *concluſion.* As,

Melius illa adminiſtrari, quæ conſilio; nil autem melius mundo adminiſtrari; ergo mundum conſilio regi.--

Cum argentum legaverit omne, pecuniam quoque legavit, quæ eſt in argento.

[By *Interrogation.*]

Quis equus generoſiſſimus? nonne qui velociſſimus? &c.- Ita & hominum generoſiſſimi habendi, non qui natalium ſplendore, ſed virtutis gloria præſtant. Quem igitur cum omnium gratia noluit, hunc voluit cum aliquorum querela?

[By *Sentence.*]

Corrumpit ſine talione calebs.

Nil

Nil eſt deterius latrone nudo:
Nil ſecurius eſt malo Poeta.

Sometimes by ſuperadding, after the aſſertion, the *reaſon* of it: the *reaſon* either ſet * *abſolutely*, by way of *Epiphonema*, and *Sentence*.-- As: 26. 2. Or following. By Epiphonema, or Sentence.

Tantas converſiones, aut fragilitas mortalitatis, aut fortunæ mobilitas facit.--

Or * *relatively*, by *Conjunctions cauſal*: *Quia, nam, ſi, ſicut, qui, ſicut, &c.* By a Conjunction cauſal.

Or ſometimes by *Interrogation*: Example:

Bonum eſt virtus, quia nemo illâ male uti poteſt.-- Jure occiſus Saturnius *res novas moliens, ſicut* Gracchi.-

Anima immortalis eſt, nam immortale eſt quicquid ex ſeipſo movetur.-- Ejus igitur mortis ſedetis ultores, cujus vitam ſi putetis per vos reſtitui poſſe, nolitis?

Quem alienum fidum invenies, ſi tuus hoſtis fueris?--

Quo fit ut ſcribere longiores epiſtolas nolim, velim legere; illud tanquam delicatus, hoc tanquam otioſus: nihil eſt enim aut *pigrius delicatis, aut curioſius ocioſis.*

The Argument, *Sum delicatus, ideo-*

ideoque piger, & igitur ſcribere nolim, &c.

Abſit ſuperbia, aſperitas, nec timueris contemptum. An contemnitur qui imperium, *qui faſces habet, niſi qui ſe primus ipſe contemnit?*

The Argument. *Faſces habes, ergo contemptum non timeas.*—

Nam cum familiaritatem noſtram ad præſidium ornamentumq; tibi ſumpſeris, nihil eſt quod negare debeam, præſertim pro patria roganti; quid enim precibus, aut *honeſtius piis, aut efficacius amantis?*

The Argument: *Preces ſunt piæ, ſunt obſequentis, ſunt amantis, ergo negari non debent.*

Longeq; valentior amor, ad obtinendum quōd velis, quam timor: Nam timor abit ſi recedas; manet amor, ac ſic, ut ille in odium, hic in reverentiam vertatur. --

The Argument. *Amor manet in receſſu; imo in reverentiam vertitur: Timor abit & mutatur in odium: ergo valentior amor timore.*

Pulchrius hoc Cæſar, quam ſi recuſares omnes: nam recuſare

cuſare omnes [honores] *ambitionis, moderationis eſt eligere parciſſimos.*-- Quintil. pro Cæco. -- *Aliis tradidit in parentum ſanguinem luxuria ferrum.* Luxuria videntium crimen. *Aliis meretriculæ amor immodica poſcentis.*

Amor, cui renunciant oculi.--

2. Philipp. *At placuit* L. Catulo, cujus ſemper in hac republica, &c. --*placuit* M. Catoni; qui cum multa &c. --*Abſtinui cauſis agendis: primum quod deforme &c. His quoq; accedit &c.*

The Argument. *Deforme erat &c. ergo abſtinui &c.*

A quibus libenter requiſierim, cur concedant (ſi concedant tamen) Hiſtoriam debere recitari? quæ non oſtentationi, ſed fidei veritatique *componitur: cur Tragœdiam?* quæ non auditorem, ſed Scenam *& Actores: cur Lyrica?* quæ non Lectorem, ſed Chorum, *& Lyram poſtulant.*--

The Argument. *Hiſtoria oſtentationi non componitur; ergo non debet recitari, &c.*

An ſatius fuiſſet dixiſſe [*fœlicem*]? quod non moribus, *ſed fortunæ datum eſt. Satius, magnum?* cui plus invidiæ, quàm pulchritudinis *ineſt.*

The

The Argument. [*Fœlix*] *eſt nomen fortunæ; ergo non ſatius fuit &c.* (See *Sect.* 1. *Num.* 4. *Sect.* 6. *Num.* 15. 16.

27. 3. *Or interpoſed.* Sometimes by interpoſing in the middle of the Diſcourſe the *reaſon*, (when it may be briefly expreſſed) by a *Parentheſis*, or an *Ablative cauſal.* Example.

De amicitia, quam à me violatam eſſe criminatus eſt (quod ego graviſſimum crimen judico) *pauca dicam.* 2 Philip.

The Argument. *Violatio amicitiæ graviſſimum crimen; & de ea criminatus eſt me &c. ergo pauca dicam.*

Jam illud, cujus eſt, non dico audacia? (cupit enim ſe audacem dici) *ſed, quod minimè vult, ſtultitiæ &c.*--

Eſto, hoc imperitè (neque enim ab homine nunquam ſobrio poſtulanda prudentia) *ſed videte impudentiam.*--

Unde auguror quæris? non quia affirmat ipſe (quo mendacius nihil eſt) *ſed quia certum eſt, &c.*--

Audivi Fundanum ipſum (ut multa luctuoſa dolor invenit) *præcipientem quod &c.* --*Inde dictum Bœticorum* (ut plerumque dolor etiam venuſtos facit) *non illepidum*

pidum ferebatur &c.. Tu equidem (pro cætera diligentia tua) *admones me, &c.*

SECT. VII.

THus much of the chief *Figures* adorning an Oration. It remains, in the next place, that we ſpeak ſomething of *Stile*; the ſeveral kinds and faſhions thereof; and the Figures more proper to it. IV. *n.* 1. 4. *Of Stile.*

1. And here firſt you are above all things to avoid a perpetual equality, and likeneſs in it; 1. either for the expreſſion of your matter; 2. or for the illation. Any one, though the beſt form of Stile, being worſe than a mixt. 1. *To be perpetually varied.*

1. For your *expreſſion.* You are not every where to uſe either flouriſhing *Metaphors*, as ſome of our Moderns: or grave Sentences, as *Seneca*: or acute, and exactly-accord- 2. 1. *In the Expreſſions.*

cording periods, as *Tacitus*: or ſweet and conſenting cadencies, as *Iſocrates*: but, interchangeably, ſomething of them all; now one, now another. (*Adnixi certè ſumus, ut quamlibet diverſa genera lectorum per plures dicendi ſpecies teneremus, &c.* Plin. l. 2. Ep. 5.) That the diverſly-affected Auditors may notwithſtanding find every one ſomething, with which he may be taken. Or at leaſt, that the likeneſs of it may not cauſe a tediouſneſs to them, or, in the ſpeaker, bewray affectation. Adde to theſe, That your invention may, thus, be more relieved, and recreated, as it were; which, ſtill kept in the ſame Track, contracts alſo a wearisomneſs to it ſelf; and, delivering things ſtill in the ſame manner, is quickly exhauſted. For the wit enlargeth it ſelf, not ſo much by the forging perpetually new conceptions, as by the ſeveral dreſſes and diſguiſings of the old; put in a new figure, that they may not

not be known for the ſame.

2. For your *illation.* (See *Sect.* 3. *num.* 1. *&c.*) which an Orator varieth many waies. 3. 2. *In the Illations.*

1. By making frequent interrogations, which are the very life and ſpirit of an Oration, continually awakening, and exciting the drowſineſs of the Auditor, or Reader, as if he were demanded, or elſe conſulted with, for an anſwer. And yet, for the moſt part, nothing is ſo much out of queſtion, as that of which a queſtion is made. 1. *By Interrogation.*

An ego verear, ne me, &c.

[Uſual for Tranſitions.]

Biſhop *Andrews.* -- By me Kings reign. A cauſe of Kings reigning then. What is that cauſe? *Per me.* And *Per me* is a perſon. What perſon? *Per me regnant*; and that is not *per ſe regnant.* A perſon, and another perſon. And who is that other perſon? Let me tell you this; firſt, tis but one perſon. *Per me,* not *per nos.* -- One perſon it is: I ask then this one perſon who he is?

This we find by &c. to be God. By God then they reign. I ask yet further, by what Perſon of the Godhead? The Context, &c. warrants us, that it is *per Jeſum Chriſtum Dominum noſtrum, &c.* -- (See Sect. 3. Num. 8.) --

4. 2. By making frequent objections;

2. *By Objection.*

Dicet aliquis -- *Quaret quiſpiam--ſi quis forte miretur.*-- *At enim te in diſciplinam meam tradideras.* -- *At aliud eſt actio bona, aliud oratio. Scio nonnullis ita videri, ſed ego &c.* --

5. 3. By frequent change in his ſpeech of the perſons.

3. *By frequent Commutation of perſons.*

Sometimes ſpeaking of himſelf.

Teſtor mentem meam, dum hæc ſcribo. -- *Quantum mihi tamen cernere datur.*--*Simul cogito, cum ſint iſta &c.*-- *Et enim memini, tunc veriſſime, &c.* --

Sometimes to a ſecond Perſon.

Te miror, Antoni, quorum facta imitere, eorum exitus non perhorreſcere? --

Some

Sometimes of a third.

See it frequent in *Cic.* 2. *Phil.*

Non video, quid in me despicere possit Antonius. --

Sometimes making a third to speak. As in all *Prosopopœia's*, &c.

-- Cic. pro Milone -- *Me quidem, Judices, exanimant & interimunt hæ voces Milonis, quas audio assidue; valeant, inquit, valeant cives mei, sint incolumes &c.* --

4. Often doubting, and reasoning with himself. Often speaking of his own qualifications; often declaring his own affections; or delivering for, and as, his own judgment or opinion, what he knowes is every mans else, because he will not seem to impose upon his Auditor. 6.

4. By Dubitation.

Neque enim ego, ut multi, invideo -- Affirmo & licet impunita, &c. affirmo audacter (atque ut spero, tuto) profiteor. -- Adjiciam, quod me docuit usus, magister egregius -- Utique breviter, quod sentio, enuntiem. -- Sed ego (forsitan fallor) persuasum habeo. -- Scio nonnullis ita videri; sed ego, &c.

7. 5. Often falling into admiration, or exclamation; and alwaies heightning his own passions first, to excite other mens.

5. By Admiration.

6. 6. Often directing his speech more particularly to his hearers, as consulting and deliberating with their wisdom; as appealing to their judgment.

6. By Consultation.

Æstimate quæ vita &c. -- Quid agam Judices? quò conferam me &c.

8. 7. Or many times pre-occupating it: and taking for granted, that they are, what he desires, that they should be: whilest they also like it better, by him to be supposed knowing; than instructed, as ignorant.

7. By Preoccupation.

Adnotâsse vos credo (Patres) -- Quis enim nescit (Judices) hanc famæ esse naturam? --

9. 8. Reflecting upon, correcting and revoking, as it were, something said, but to make some further

8. By correction.

ther advantage thereof. As

Filium unicum adoleſcentulum habeo. Ah! quid dixi habere me? *imò habui Chreme; nunc habeam, necne, incertum eſt, &c.-- Quas ille leges; ſi modò leges, & non faces belli, & peſtes reipublicæ, nominandæ ſint. -- ſed nimis urgeo, commoveri videtur adoleſcens, -- ſed finis ſit; Neque enim præ lachrymis loqui poſſum: & hic [Milo] ſe lachrymis defendi vetat.* -- (See *Sect.6.Num.16.*)

9. Often arguing with his adverſary, and frequently conceding to him ſomething, after he hath already prov'd the contrary againſt him, with an [*Eſto*, Grant it be ſo]: when he hath enough beſides to oppoſe; or ſomething alſo to urge out of ſuch conceſſion. 10. 9. *By Conceſſions.*

Sed quid opponas tandem, ſi negem--fac potuiſſe -- ſed ſit beneficium -- 2 Philip.

10. Relating contrary opinions, as well as his own; but when there is a ſufficient prejudice of them; inferred with an Ironical [*Scilicet*, or, *Credo*, or *Niſi fortè; Niſi verò &c.*] 11. 10. *By ſuppoſitions of Abſurdities.*

If

If I do not on these Heads furnish you with many examples, tis because any common Rhetorick-book will afford you plenty.

12. This is a thing I suppose almost needless to be mentioned to you, that the same figures and modes of expression do not suit to every composition; nor to every person; but are to be discreetly used, according to the matter we handle, the men we write, or speak, to. The same Schèmes become not an *History*, and a *Panegyrick*; a *Letter*, and an *Oration*; a *Controversie*, and a *Moral Discourse*; If one in a Letter to a servant, about some domestick affair, or in a strict controversie, or in a narrative history, should use lofty *Metaphors*, frequent *Interrogations*, *Apostrophe's*, *Prosopopœia's*, *Exclamations*, *&c*, would he not be most ridiculous? yet are some or other of these Rules and Schemes, in all compositions whatever, serviceable.

2. You

2. You ought to vary your ſtile, according as it is prepared for the *ear*, or for the *eye*; for an Auditor, or for a Reader. For *ſpeaking*, tis neceſſary, that you obſerve a fuller and opener ſtile; a ſtricter for the *pen*. For the ſame man, when an Auditor, is not ſo curious and vigilant, as when a Reader. Repetitions *here* and doubled ſentences, and enlargements by Synonymal words &c. before the ſhutting up of the period, are but neceſſary: (*Brevitas, quæ ocioſum fortaſſe lectorem minùs fallit, audientem tranſvolat, nec, dum repetatur, expectat. — Sint omnia dilucida, & negligenter quoque audientibus aperta. Nam non, ut intelligere poſſit multis frequenter cogitationibus avocatus, ſed ut omnino non poſſit non intelligere, curandum. — Quint. lib. 8. cap. 2.*) *There*, what can be more tedious? All the force alſo and ſmartneſs, and ſting of the ſpeech being loſt by languiſhing explications, dilatations and paraphraſe. Whereas, mean-

13. 2. *To be* 1. *Conciſe for the pen:* 2. *more diffuſed and copious for ſpeaking.*

meanwhile, if brevity chance ſometimes to be obſcure, the Readers diligence (who moſtwhat are the learned) may ſtay upon it, till he hath diſcovered it: if any thing of moment is but once ſaid, his undiſtracted ſolitude either eaſily remembers it, or at pleaſure (where all lies ſtill before him) reviews it.

3. Yet more circumlocutory, and verbous for Extempore.

Extemporal Eloquence eſpecially muſt uſe a long and compaſſing ſtyle; that whileſt he ſlowly effunds what is already prepared in his memory, the fountain of his wit may have the more time to repleniſh it with more, and never ſuffer this ciſtern to be quite exhauſted. Therefore ſuch muſt rather make uſe of *Metaphors*, and *Similes*, and *Deſcriptions*, and *Paraphraſe* of their matter, and digreſſions, than of acute ſentences, and conciſe Periods: and generally muſt rather imitate *Tully* than *Tacitus*.

3. In general, addict your self rather to that *ſtile*, to which your natural abilities incline you; ſome perſons having a more acute conceit, fit for a *ſhort*, others a more voluble expreſſion, agreeable to a *longer* ſtile. 14.

3. *Of ſhort and long ſtiles.*

Of which there is no one ſort but hath its proper graces and defects. A *ſhort* period loſeth ſo much of ſmoothneſs, as a *long* and round one of acuteneſs: One is more harſh, and the other blunt. One ſuits with reaſon, the other with the paſſions, better: and the Rhetorick of the one is more ſweet, of the other more powerful. If the one ſeem more learned, the other ſeems more natural and unaffected; and if this hath an elegancy, the other hath a ſimplicity, that pleaſeth. One ſtile entertains naturally ſome ſorts of figures, wch the other cuts off; as the *ſhort* is adverſe to *Metaphors* &c. the *long* to exact *correſpondence*, and libration of its parts. Of the two, the

ſhort

ſhort receives more diſadvantage in the ſpeaking, except where there happens a pronunciation moſt accurate: and the *long* more in the reading; ſeeming to have ſomething ſuperfluous to the ſtricter examination of a now paſſion-leſs judgment. Either very long, or very ſhort, periods are ſubject to obſcurity: one not opening and ſpreading the matter enough; the other over-burdening the Auditors memory. Yet who ſo will not loſe the acuteneſs and elegancy in the one, or ſuffer the diſmembring in the other, muſt in ſome things hazard the imperſpicuity of his ſtile. *La ſoverchia chiarezza* (ſaith the *Italian*) *fa l'oratione humile.* And again, *L'oſcurita genera la grandezza de l'oratione.*--

n. 15. 4. *Of perſpicuity in ſtile.*

4. Whatever ſtile you rather entertain, you ought before all things to endeavour a ſufficient *perſpicuity* therein; which as it ſhould be the chiefeſt care of an Ora-

Orator (the design of whose speaking surely, is to be understood) so is it often hindered by the ornaments of speech.

Hindered. 1. By not observing cautiously an uniformity of *stile* (I mean for the same period) which much directs the Reader, or Auditor; but often changing, without necessity in the following clause, the *Verb*, or its *Nominative*, or the Cases of the *Nouns*, the Voices and Tenses of *Verbs*, the Connexions, &c. which are assumed in the precedent Clause. *Example:*

Hindered, 1. *By multiformity of stile in the same period.*

When we desire the same perfection, what hinders that the same means may not be used by us?--more uniform this [that we may not use the same means].--- These are unspeakable ravishments to a refined intellect, though a sensual appetite doth not discern their excellencies -- better [though undiscerned excellencies to a sensual appetite.--Would men guide themselves by reason, and were the dictates of nature observed by them-- more uniform [and observe the dictates of nature.]--As these things cause much joy to the children, so the parents are greatly afflicted by them

them -- better [so great affliction to their parents.] Wealth is seldom severed from pride, and humility more often accompanieth poverty-better [and poverty more often is accompanied with humility.]--

n. 16. 2. By a too curious transposition of words.

2. By too curious a transposition of words (for the *emphasis* or numbers sake, *Vide Sect.* 5. *Num.* 4.) from their natural place.
(*Adhuc pejor est* [*ad impediendum intellectum*] *mistura verborum, qualis in illo versu;*

Saxa vocant Itali mediis quæ in fluctibus aras.)

Especially by Oblique Cases, or Adverbs (as [*onely, also, again, &c.*]) being carelessly adjoyned to one word, when in the sense they belong to another. As:

[*I onely desire this*] applied to the *Pronoun* [*I*] or *Verb* [*desire*] when belonging to the *Article* [*this*] *I desire onely-this*].-- [*He brought some part to the Table, of his provisions.* For; [*He brought to the Table some part of his provisions.*]

3. By

3. By using of too many *Metaphors*; or prosecuting the same too far; which though many times the best expression, yet are they not also the most plain. *n.* 17. 3. *By using too many Metaphors.*

4. By contracting our speech (for the avoiding of *Tautologies* and repetition, or also for the more brevity, and acuteness of the stile) and paring away some words necessary to the explication of our sense, endeavouring, wittily, not to be understood. *n.* 18. 4. *By too much contraction of speech.*

And here happens a fault many wayes, First, By expression of *Relatives* or other *Expletives* in one clause, and not in the other, when both clauses refer in the same manner to a third. As:

[It was the onely matter, worth standing upon, &c. or that a judicious man would press] for [onely matter that was worth &c. or that a judicious man, &c.]

Or by omitting of the *illative*, or *redditive* to some Conjunction causal,

causal, or conditional, preceding; when that which is inferred ſtands at ſome diſtance from it. As after [*becauſe, when, ſince that,*] omitting [*therefore, then, it follows that &c.*]

[*Since, or becauſe, they could not do the work, they could not expect the reward*] for [*therefore they could not expect, &c.*]

Such *illatives* omitted (I ſay) where the *premiſe* is extended to ſome length, cauſe much ambiguity.

Secondly, By leaving a *relative* [*which*, &c.] ſingle (to avoid tautology) where it may have a doubtful reſpect to many antecedents: wherein ſome are apt to imitate in their *Engliſh* the phraſe of thoſe learned languages, where, by reaſon of the variation of *genders*, ſuch ambiguity is not incurred. Here therefore you are either to make the true *antecedent* the laſt; as it is better thus: *The valour of Cæſar, who — Cæſar's valour, which*

which &c.]--than, [*Cæſar's valour, who--the valour of Cæſar, which--*] Or, where the compoſure permits not this, to repeat with, or before, the *relative*, that *antecedent* to which it belongs, or to joyn to the *relative* a *Synonyma* thereof. As:

That happineſs onely is to be found in piety; for the acquiring of which men compaſs ſea and land. Where [*Of which*] referrs to happineſs, not piety. To be made clear thus [for the acquiring of which happineſs] or [of which felicity]. or to be repeated again [*that happineſs*] for the acquiring of which] or the precedents to be thus ordered; in piety onely is to be found that happineſs, for the acquiring of which, &c. --

Thirdly, By uſing, *Participles*, rather than *Verbs* with their *articles* and *conjunctions*. As:

-- He, grieved, forſook: -- for [He, who was, after, whileſt, when, becauſe, he was grieved forſook] the *participle* [grieved] being either *indicative*, or *cauſal*. They found him, much inclined to paſſion, exceedingly diſpleaſed upon this relation &c. -- for: [him, who was much, or becauſe he was much inclined to paſſion, to be exceedingly diſpleaſed, &c.] Things thus ordered, he haſted to conclude -- for: [after, or whileſt that things

things were thus ordered]--[They ſuffering patiently, he will ſuccour] --for [if they ſhall ſuffer patiently, &c.]

Or by uſing ſome other contractions (mentioned before *Sect.* 4. *Num.* 9.) where is ſome danger of ambiguity.--

n. 19. *5. By too long protraction of Periods.*

5. By long deferring the concluſion of a Period: (*Non in longum dilata concluſio*, Quint. l. 8, cap. 2.) which happens, either

1. *Either by Paraphraſes.*

1. By circumlocution of our meaning, and accumulation of empty words, out of an affectation to copiouſneſs and fluency, the ſenſe thus ſuffering more darkneſs from that length, which is uſed for the more perſpicuity: (whereas the matter is more clear, where onely nothing is wanting, than where ſomething alſo redounds) Of this *Quintilians* rule is to be ſtrictly obſerved (eſpecially in what is penned for a Reader.) *Nihil neque deſit, neque ſuperfluat.* An uſual fault

fault among thoſe, who affect good words and expreſſions, is this redundance in their ſtile; who between two equally-good Illuſtrations, loth to loſe either, intrude both.

Or 2. by interpoſing many *parentheſes*, and accumulating many conſiderations and circumſtances in the ſame period, out of fulneſs of matter, and its pertinency to that place: This is a diſeaſe to which luxuriant wits, eſpecially thoſe who would incloſe much matter in a little compaſs, are very ſubject, and where invention is a great enemy to eloquence; by which whereas we ſtrive to ſay all, we do not ſay ſo much to the Auditors underſtanding as if we ſaid leſs; and withall diſturb the uniformity of our ſtile. *Etiam interjectione (i. e. Parentheſi) ut medio ſermone aliquem inſerant ſenſum, impediri ſolet intellectus; niſi quod interponitur, breve eſt.* Quint. l. 8. c. 2. —And *Circum-*

2. *Or by Parentheſes.*

cumſtantijs nimio pluribus orationem veſtire parit tædium. Bacon. Where note that it much helpeth for perſpicuity not to put terms too far aſunder, which relate one to another; (as *Nominative* and *Verb*, *Comparatives &c.*) As.

What differs he, who ſubverteth the lawes, &c. from a Tyrant] where the matter interpoſed is very long, better premiſing it thus [*He who ſubverteth, &c. what differs he from a tyrant*] (See *Num.* 22.)

n. 20 *6. By want of exact diviſion of our matter.*

6. By not making a diviſion, and ſorting, of our matter (See *Sect.* 2. *Num.* 1.) or Secondly after this made, by the not duly mentioning our Tranſitions from one member of the diviſion to another. Or Thirdly, by proſecuting ſeverally the Members of a diviſion without firſt numbring them all together (a frequent fault); which capitulation of them, eſpecially when we dwell long upon the particulars, is firſt to be made, (and the branches of it again ſeverally to be repeated, as they come to be handled)

dled.) As you may see in some of those examples mentioned before *Sect. 6 Num.* 22, &c.

Amongst all these impediments of perspicuity, the chief are 1. a very short stile; (—*Brevis esse laboro— obscurus fio* —Hor.) or 2. a stile full of *Parentheses*. For remedying the first. *n.* 21.

1. In a *Laconick stile* you must use a multiplication of the like expressions; and the substance of what is said briefly, must be said more than once, (onely the expression changed); both to make a further explanation of the matter, and to leave a perfecter impression in the Auditor. Lastly it is to be, in effect, the same with a *long stile*. *Est quædam partium brevitas, quæ longam tamen efficit summam.* Quint. One of those longer periods must be answered with a heap of these smaller, and the magnitude of the one equalled with the multitude of the other.

n. 22. 2. For the ſecond, where the *parentheſis* is a ſhort neceſſary explication, or interpretation of a word, it may be any where inſerted: if not ſo; the matter thereof is 1. Either ſome *præcognitum*; and then it is beſt placed next before ſuch a period. Or 2. ſome reaſon and argument to confirm ſomewhat there aſſerted; and then (1.) It is either to be made part of the ſenſe to fill up the remainder of the period: the intended ſequence of matter being removed to the next, when the *parentheſis* hath nearer relations; (2.) Or (a *memorandum* being made of ſuch *parentheſis* in a by-paper as you are writing) it is to be inferred after the period finiſhed. *Inferred* either* by a *Conjunction, Cauſal, Illative, Exceptive*, &c. [*although, but, yet, becauſe, for, therefore, ſince, that,*] as the *parentheſis* is a reaſon or a conſequent of what is ſaid. As:

[*Cæſar* (who intended to revenge his &c.) invited the Commanders &c.] where the *parentheſis* is very long, is better changed thus: [*Cæſar* intended to revenge

venge--and therefore invited-]. Or [*Cæſar* invited -- becauſe he intended to revenge--]

Or *by the repeating that word of the former period, to which the *parentheſis* appertains, and ſo joyning the *parentheſis* to it after the period. As:

[*Dabitur non cubiculum Principis, ſed ipſum Principem cernere, in publico, in populo (cui locorum quinque millia adjecit. &c.). ſedentem*] where the *parentheſis* happens to be very long is better charged thus; [*in populo ſedentem; Populo, cui locorum quinq; millia adjecit &c.*]

For all *parentheſes*, that are not explications, are moſtwhat aggravations unto, and elegant gradations, or reflections upon, what is formerly ſaid; and ſince they are ſo, and may be ſo well huſbanded, this ingrafting of ſeveral matters into one another by *parentheſis*, if it argues a good wit, it ſhews a weak and unthrifty Orator; whoſe orderly production of his matter is one of his greateſt perfections; beſides the regard he is to have to uniformity of ſtile, and the intellect of his Auditor or Reader, who much

much better discerns things severed, than many intwisted together, and offered all at once in a croud to his examination. Or (3.) lastly, if the *parenthesis* be long, and the matter thereof can neither well be premised, not deferred, the words preceding the *parenthesis* are to be again repeated and resumed after it, that the perspicuity of the sense no way be lost. As

Those persecutions (which have bin, &c.) *those long persecutions* (I say) have not extinguisht, &c.--

—Thus may *Parentheses*, and the intertexture of various matter, many ways be prevented; but not without the inconvenience of multiplication of words, and further extension of the discourse.

n. 23. Note, that *Parentheses* are not half so troublesome to a Reader, as to an Auditor, because they are marked out in paper to the eye, but cannot be so in the voice to the ear

ear: therefore in compoſitions which are to be ſpoken, they are much more carefully to be avoided.

7. Perſpicuity alſo is frequently hindred by a faulty pointing: which may be either in a defect, or exceſs, thereof; either in a too much confounding and mingling our Sentences and Clauſes, or in a mincing them too ſmall. *n.* 24.

Pointing ſeems to be uſed more, by ſome, for an exact diſtinction of the Sentences; by others, for ſhewing the juſt pauſes and reſtings of the Voice in the pronouncing them. I conſider here onely the former uſe thereof; tho the ſeveral ſtops and reſts of the voice ſerve for a good direction herein.

And note here; That, becauſe a reſting and pauſe of the Voice is never to be long deferr'd, ſo neither is ſome diſtinguiſhing Point; tho perhaps for the ſenſe it

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might be ſpared. Nor doth a leſs Point ſerve for ſuch Reſt, than a *Semicolon:* therefore Semicolons, or ſome greater Points, are to ſucceed, in whatever ſtile, at a moderate diſtance.

n. 25. 1. Here then, firſt; ſince there ſeems a deficiency in our Pointing, by reaſon of our not having a leſſer note of diſtinction than that of a Comma; or one more than it, and leſs than a Semicolon [;]; which want cauſeth the promiſcuous uſe of Commas for the diſtinction of ſenſes much different; it ſeems better to uſe Semicolons more frequently, and to depreſs them to be a leſs note of the diſtinction of our ſenſe, than uſually they are made. As.

--All things are of God, nothing of our ſelves.-- *Better thus pointed*; All things are of God; nothing, of ourſelves.

n. 26. 2. Commas within Commas; or Commas that ſeparate Sentences,

ces, if they be alſo uſed for diſtinguiſhing ſeveral parts in each Sentence, do by their multiplying ſometimes ſo confound the Reader, as that he cannot well diſcern which Commas correſpond to one another: therefore here the Commas intervening are better omitted, when the ſenſe is intelligible without them. As:

--He continued his journey, publiſhing, with ſingular gratitude, the wonders of God, till he arrived &c.-- *better*, --publiſhing with ſingular gratitude the wonders &c.-- The love of our neighbour, wherein, together with that of God, we ought to be continually exerciſed, cannot be a meer ſpeculation, &c. *Better*, --wherein together with that of God we &c.-- I could likewiſe collect, from ſome diſcourſes, we had on this ſubject, and from other conjectures, his great averſeneſs to &c. *better*, -- from ſome diſcourſes we had on this ſubject and from other conjectures &c.

3. Pointing not to be uſed for indicating meerly a tranſpoſition of words; eſpecially, if this tranſpoſition ſhort. As: *n* 27

I, from him, received one inſtruction: *better*, I from him

him received &c. -- He, with much haſt, withdrew himſelf from us: *better*, He with much haſt withdrew, &c. --

But, where the interpoſition is longer, or ſuch as thereby is hazarded the perſpicuity of the ſenſe, it is better, that ſuch interpoſition be fenced in with Commas, and ſo the Antecedent and Conſequent ſignified to belong to one another. As:

He was much obſtructed in his making theſe attempts by the endeavour and counterplots of Vitellius: *better*, -- obſtructed, in his making theſe attempts, by &c.

n. 28. 4. --Not to be uſed, where occurs any Conjunction copulative, disjunctive, &c. where this Conjunction is of Words, not Sentences: For, theſe leſſer diſtinctions cauſe ſome confuſion in the greater, when both made by the ſame note. As:

There were produced ſo many witneſſes, ſo creditable, and beyond all exception, that he could not &c. *better*, --ſo many witneſſes ſo creditable and beyond all

all exceptions that &c. His fear and bashfulness was removed, and taken away, by the presence, and example, of those that accompanied him: *better*, --removed and taken away by the presence and example of &c.

5. --Not to be used for distinguishing a Sentence that is inclosed within another, when this Sentence very short. As: *n.* 29.

The difficulties, which he encountred, were not considerable: *better*, The difficulties which he encountred were.... Where, notwithstanding any temptations, he sustained, he had never any doubt &c. *better*, --temptations he sustained he had &c.

But note; that, when a long Sentence intervenes, it is very necessary for more perspicuity that it be fenced in from the other by a Comma not onely made after, but also before, it; which some too negligently omit. As:

I discoursed with those who thought it not fit to leave me then alone such things as were suitable to the occasion: *better, to make a Comma and distinction at* alone, *and also another at* those, *enclosing the sentence*, who thought it not fit to leave me alone.

6. Where

n. 30. 6. Where any word or clauſe equally relates to two Sentences preceding or following, there it is from both of them, or (if you will) they from it, to be ſeparated and ſequeſtred, as it were for an equal application of it to both, with a Comma; tho this divide the Noun from its Article, or Preposition; or Nominative caſe from its Verb, &c. As:

More deſiring the praiſe, than benefit, of others.--- He made reflections upon, and aggravations of, what was ſaid.-- Fear, not love, ruled his obedience.- If the one hath an Elegancy, the other hath a Simplicity, that pleaſeth.

n. 31. 7. Where a word mentioned in the former part of a Sentence is underſtood alſo in the latter, there is to be made a Comma, ſignifying a pauſe or ſtop in relation to the word there implied. As:

Some men ſeek after wealth; others after preferment and honours: *better*; --others, after preferment &c.

Where

Where is any ambiguity, whether a word relates to what precedes, or what follows, it is well diſtinguiſhed by a Comma to which it belongs. As:

Eccleſia in via, errare poteſt. --The Covetous, only poſſeſs riches, do not enjoy them.

Where many Conſequents inferred at ſome diſtance from one another, do all relate to, and depend on, ſome one clauſe preceding, this is well ſignified by an aſterisk (*) or other mark, prefixed to each of them. Many Examples occur in this diſcourſe.

This for Pointing, about which many more cautions might be added, but perhaps theſe already given will ſeem too curious, or too ſlight.

8. In the diſtribution of our Matter by Figures, 1. 2. 3. &c. a great confuſion many times is made by ſubdiviſions interpoſed; which *n.* 32.

which yet often happen; and are uſually noted alſo with the like Figures 1. 2. 3. *&c.* Here therefore ſome caution muſt be uſed to give to the ſeveral Figures, as they belong to a diſtinct matter, ſome varying character; by which it may be diſcerned to what preceding Figure the following correſponds. As, for Example, they may be diſtinguiſhed thus. —I. II. III. —1. 2. 3. —(1.) (2.) (3.) —[1.] [2.] [3.] — 1. 2. 3. 1. 2. 3. Or, if any other way may be deviſed leſs troubleſome.

n. 33. To conclude. For rendring his Stile the more perſpicuous, the young Student may take in general, theſe directions.

1. To avoid ſuſpending the ſenſe of a Period (if long) till the laſt words of it, by his inferring ſuch words as perfect the ſenſe ſooner, or alſo his placeing them in the beginning. As:

To

To arrive at certainty in intellectual matters, and those especially that are Divine and Spiritual, wherein &c. -- is not so easy a matter as is pretended: *better*; It is not so easy a matter as is pretended, to arrive, &c.

2. To place, after the first member of a sentence (if not very short) rather than after the last, a word or clause that belongs to both. As: *n.* 34.

The virtues he practised after, as well as before, and in the time, of his Consulship became admired: *better*; --Virtues practised after his Consulship, as well as those before it, became admired, *&c.*

2. Where happen to be several Antecedents, to be careful (especially in Modern languages not so exactly distinguishing Genders and Numbers) to place that Antecedent to which the following Relative (whether Adjective, Pronoune, or Participle) belongs, last and more immediately before it. Which also is to be observed in all other words or Cases *n.* 35.

Caſes of Nouns governed of ſomthing precedent, when theſe Caſes are liable to be miſ-applied. As:

The Turks aboliſhed the Roman Empire which was hitherto preſerved in Conſtantinople, by taking this Imperial City. *Here* [by taking &c.] *which belongs to* aboliſhed *may be miſapplied to* preſerved: *better*; aboliſhed the Roman Empire by taking the Imperial City Conſtantinople, wherein it was hitherto preſerved.

Or, if the proper Antecedent cannot well be diſpoſed in ſuch manner, then it muſt be repeated before or after the Relative: too much avoiding ſuch Tautologies or the clogging the Stile with Synomyma's, being a principal cauſe of its obſcurity. Example.

We have our Superiors command, which God in his word hath enjoyned us to obey. *Better:* Which Superiors God, *&c.* *See before N.* 18.

n. 36. 4. Not to uſe many Relatives [*who, which, they, them,* &c.] which tire out the Reader by a continual hang-

hanging the preſent ſenſe upon the former matter; which matter is, rather, to be repeated again in a varied expreſſion. And, generally, the Reader is to be referred as little as may be to Antecedents.

So alſo where many Nouns relate to one Verb, or *e contra*; and ſome of theſe be placed at much diſtance from it; it is better to change ſuch dependence, either by repeating again the ſame Verb or Noun, or by ſupplying it in a Synonymum. (For any long reference as it troubles, ſo diſpleaſes, the Reader that is not very vigilant.) Example.

To manifeſt his Covetouſneſs, *&c.* And the unutterable cruelties (*relating to* manifeſt *after many words interpoſed:*) *Better*; [And to ſhew or diſcover the unutterable cruelties --- Managed with much prudence, well weighing, *&c.* and with like induſtry *&c. Better*; and [performed] with like induſtry

n. 37. 5. Articles or Prepositions, belonging to two words or sentences following one another, and set only before the first, when other words are interposed, do many times cause some ambiguity; and therefore are better iterated before both. As:

Necessary to the agent, a person of no great credit; or at least the cause: *Plainer*; or at least to the cause--Gotten either by fraud, where this could prevail; or force --- *Clearer*; or by force.

n. 38. 6. Where the members of a Division follow not one another at a near distance, but rather each of them is largely discoursed of, these are both to be represented to the Reader all together at the first; and to be distinctly repeated, where they come to be handled. *See before n.* 20. So, in in our relating to any foregoing matter, it is better that it be, then, briefly recommended; that the Reader may not be put to the pains

pains of recollecting it. As:

Thus much of this point: *expreſs the thing*; *as ſuppoſe* [the benefit of good Laws] -- I ſay, in ſuch a caſe: *name the caſe*; *ſuppoſe* [of the miſchiefs of an Exorbitant Power]

7. It hath been before obſerved §. 4. *n.* 4, that the uſe, of Verbal Nouns and Participles is more elegant, and doth more exclude expletives, and auxiliary and ſubſervient words, than that of Verbs. As: *n.* 39.

To be inſtructed in which point he applied himſelf, *&c.* *Smoother*; for inſtruction in which point -- To defend this: In defence of this -- To reflect on what hath been ſaid; reflecting on the foregoing matter. -- He manifeſted to him what he knew of this ſecret: manifeſted his knowledge of this ſecret. -- The reaſons that ſupport what he holds: that ſupport his tenent. -- The State forbids any that pretend to its preferments, *&c.* any pretending, or pretender to its preferments -- Which I think it may be uſeful here to tranſcribe: *or*, may be uſefully here tranſcribed.

I ſay, as the uſe of Nouns and Participles is more elegant and

ſmooth, ſo is that of the Verb and his auxiliary adjuncts plainer and clearer; and ſo, in danger of any obſcurity, to be preferred. As:

For, Staying, whileſt he ſtayed -- having, after he had -- having engaged, when he had engaged -- He, loving praiſe, he, who loved praiſe -- *&c.*

So, in a long ſentence or Period charged with many Participles firſt, and then theſe followed with a Verb, in hazard of any obſcurity, better to change the Participles alſo into Verbs, linked together with a Conjunction Copulative, and ſo to multiply the Sentences. As:

He calling to mind the injuries done him, and ſo preparing more forces, and diſmiſſing the obſtructers of his deſigns, ſuddenly invaded, *&c. more perſpicuous and unperplexed thus*; He called to mind, prepared, diſmiſſed, and invaded.

n. 40. So in a long Sentence or Period Conditionals and Hypotheticals, uſed

uſed for makeing the way to what follows, are better reduced into Categoricals, and divided from the ſequel, and premiſed poſitively. As:

If the Magiſtrate have power to do ſo and ſo, And we being required nothing unlawful, *&c.* ought to obey, we cannot juſtly withdraw this obedience, til firſt we are ſecured *&c. Better (where the ſenſe is prolonged) to be delivered poſitively and diſtinctly thus*: -- Here firſt I preſume, or I ſuppoſe, or, this muſt be granted, that the Magiſtaate, *&c.* Next; it is clear, that we, when nothing unlawful required from us, ought to obey; And therefore we cannot juſtly withdraw, *&c.*

So where the Antecedents or ſuppoſitions are multiplyed it ſeems better to make many Synonymal Redditives anſwering to them, than refer them all to one. as:

Tho *&c.* yet he muſt on -- Tho *&c.* yet he deſiſted not. -- Tho *&c.* yet he continued --

This concerning Perſpicuity.

5 Af-

n. 41. *Some other necessary Steps to Oratory.*

5. After all the Rules of Oratory well studied and known, the practice of three things is yet further necessary unto you, for the acquiring this Art.

1. The frequent and assiduous *reading* of some Authors and pieces that are eloquent; using rather some one that is excellent, than many. *Prono studio, affectu, consilio, feratur Oratoriæ Candidatus, ut alicujus in dicendo sit similis, quem totâ mente atque omni animo defixus intueatur, ille autem sit unus, quo æquabilior compondtur stilus.*

2. *Translating.*

3. Frequent *exercise of your style*, and *Imitation*. *Usus, dicendi Magister est optimus* (saith *Pliny* junior) *modo sit diligens primo, non celeris stilus.*

42. The Translating is to be. 1. *Simply & *ad verbum*; but this never further, than it well consists with the propriety of the Language into which you translate; which

which you are alwayes diligently to obſerve, as well by inverting and altering the phraſe for excluding expletives (ſee Sect. 4. *n.* 4.) and preſerving the weightieſt words in their due place (of which ſee §. 5. *n.* 4.); as by inſerting words neceſſary, (as *Epithets*, &c. in the Engliſh Tongue ſee §. 6. *n.* 1.) and excluding redundants to the ſenſe, in the orderly expreſſion of that Language into which you tranſlate. (For every tongue, from the varying of their *Grammar*, hath a ſeveral capacity of expreſſion) rather offending in being too conciſe, than too copious; it being a reputation to the amplitude of that Language, which can ſignifie more matter in fewer words.

2.* By rendering verſe in proſe: a little bending the expreſſions, and mitigating the poetical, into an Orator's, Stile.

3.* By contracting things copiouſly ſaid by others; and again, amplifying, what others have delivered conciſely.

SECT.

SECT. VIII.

V. *Nu.* 1. --5. *Of recitation of our compoſitions.*

IN all your compoſitions, after the laſt hand added to your ſtile; yet, to try whether the words be well placed, and the numbers well fitted, and the phraſe enough perſpicuous, an *audible recitation* of them is not to be omitted. And you are to ſound them diſtinctly and tunably, and as you would do before an audience; *hereby to take the experience of your voice alſo, and (after the contrivance of them in the brain, and the examining of them again, when ſet down in writing by the eye) * to bring them at laſt by their ſounds, to the teſt and triall of the ears: which have a moſt acute judgment reſiding properly in them (as alſo all the other ſenſes have) diſtinct from that of the mind; and of wch the ſoul is not capable, but by this inſtrument; (for what but the ear

can

can meaſure ſounds?) diſcovering to her, beſides the defects of numbers, and ill-ſoundings in the cadence, (which the ſoul, in the ſilence of the pen and of compoſing, diſcerns not) diſcovering alſo beſides theſe (I ſay) many latent obſcurities of the ſtile; which, ſeeming clear to the fancy that conceived them (as our own things are by our ſelves more eaſily underſtood) and again to the eye that eaſily recollects them (that being permanent before it in the paper, what paſſeth away in the ſound) yet are many times dark and obſcure, not onely to the Auditor, but to the probation of this out-lodging ſenſe of the Compoſer; whoſe own ears give him almoſt as impartial a cenſure, as thoſe of other mens, concerning the perſpicuouſneſs and obſcurity, ſmoothneſs and roughneſs, of his ſtile. In which ear if the Oration pleaſe not, it is much leſs effective on the paſſions. (*Nihil intrare poteſt in affectum, quod in aure*

aure, tanquam quodam veſtibulo; ſtatim offendit, ſaith *Quintilian.*) and, *Acerrimum eſt aurium judicium,* (ſaith *Pliny*); *ita ut oratio, quæ ſcripta placet, recitata non probetur.* Firſt then we ought to try our compoſures this way; by which the ſoul, receiving them more remotely, conveyed to the ear by the voice, and from this returned to her as it were from abroad, and that onely in a tranſient ſound, ſits now as the moſt diſintereſted Arbiter, and impartial judge of her own works, that ſhe can be. Which office *Pliny*, the more exactly to perform, procured his own compoſitions to be recited to him by ſome other than himſelf.

2. But next it is almoſt neceſſary alſo, after this *examen*, which may be too partial to our own conceptions, to try them before ſome friend, or company, or communicate them to them to be peruſed. See *Plini*'s diligence herein *lib.* 7. *ep.*

ep. 17. *Nullum emendandi genus omitto: Ac primum quæ ſcripſi mecum ipſe pertracto, deinde duobus aut tribus lego: mox aliis trado annotanda; notaſque eorum, ſi dubito, cum uno rurſus aut altero penſito; noviſſimè pluribus recito, ac (ſi quid mihi credis) tunc acerrimè emendo; nam tanto diligentiùs, quanto ſolicitiùs, intendo. Optimè autem reverentia, metus, pudor, judicant. — Et cum multis, & ſæpe, tractandum, quod placere & ſemper & omnibus cupias — Nec verò ego, dum recito, laudari, ſed, dum legor, cupio.* -- For even thoſe who are much inferiour in the ſame faculty, and not able to produce the like, may yet judge of what we compoſe, better than our ſelves; and that, not onely for cadence, perſpicuity, ſingularities, and indecent affectations, &c. (which as it is ſomewhat hard for us to diſcern, ſo it is for them to miſtake) but alſo concerning the whole matter, diſpoſition, and ornaments, of our work.

For

For 1. first what letteth, that those, short of us in fancy, may exceed us in judgment? Or 2. if not, yet are we more dis-enabled to this office by self-love to our own productions, than they by ignorance,&c. Therefore our selves also judge perfectlier of these, when we have for a while laid them aside; and the ardency of love, which we have to any new parturition, is by some space of time abated, after that we have diverted to some other imployment; amongst which, as amongst children, commonly the yongest is most affected. Or, 3. if not this neither; yet since our works are, according to other mens capacity and not our judgment, estimated; and, as they are composed by us, so are, for them; we ought perchance in something to depart even from the right, where they disallow it. (It was *Pomponius Secundus* his saying *Provoco ad Populum.* Plin. lib. 7. Ep. 17.) For none is an Orator to him-

himſelf, but others; and therefore what is not writ agreeable to their apprehenſions, is written to ſmall purpoſe; and, what is moſt accommodated to theſe, do not themſelves beſt determine? what is writ for others, is either to profit, or to delight them; but nothing in this kind profits much, which doth not firſt pleaſe; and what beſt pleaſeth them, they beſt judge. Therefore ſince a diſcreet Orator would onely uſe what they may like, it is alſo very requiſite, that he try how they like what he uſeth. Onely in this he is to obſerve not ſingular opinions, but ſome more general conſent in their judgment; which, when in many the ſame, is ſeldom miſtaken.

SECT.

VI.

Num. 1.
6. Of Pronunciation.

SECT. IX.

IT remains yet that ſomething be ſaid of *Pronunciation* and *Action*.

1. In the *Pronunciation*; 1. *Monotonia i. e.* the ſame continued Tone; 2. The ſame ſtay upon every word; and 3. The ſame Pauſe between them, are ungraceful, and to be avoided. (*Non ſolùm in membris, ſed etiam in articulis, eſt aliqua pronunciandi varietas; ſine quâ, nihil neque majus neque minus eſt.* Quint. l. 11. c. 3. The heighth, the length, and diſtance between words, are ſtill to be varied, and that not onely in the concluſion, but in every article and clauſe of a Period; ſome words being ſpoken higher, ſome lower; ſome ſwifter, and with force, ſome ſlower and more mol-

mollified: Elſe nothing ſaid is made more or leſs conſiderable, than another; when yet alwayes ſomething is ſo. And ſo for *pauſes*; *comma's*, and all other diſtinctions require ſome, yet not all the ſame ſtay. Nay ſeveral words have a different ſtop from the ſeveral ſyllables of the ſame word. (*Eſt quoddam in ipſâ diviſione verborum latens tempus.* Quint.) And this not without much reaſon. For beſides that, hereby, what is moſt eminent in our reaſoning is elevated and prolonged beyond the reſt, and the columns of our diſcourſe ſingled out for the Auditors ſpecial obſervance; *beſides this*, I ſay, as in all other things men are both eaſed and delighted with perpetual variety and change, ſo 'tis in *Pronunciation*; the varying whereof yields a great delight to the ear, but alſo as great an eaſe and refreſhment to the voice. What gives ſinging ſuch a raviſhing power over us, but a well proportion'd variety

of

of the Notes? What advanceth Verſe above Proſe, but a perpetual change of the feet? (the harmony of which, when placed in ſuch an order, being once obſerved, made afterward a dipoſition of them, a law for Verſe). Even the ſame power then do theſe things retain, * in the Orators ſtile, as in verſe, though it muſt needs be
2. more looſe (*non vacat exiguis*) and * in his *pronunciation*, as in a ſong; though it muſt needs be leſs curious, and affected.

Now thoſe words which the voice is chiefly to ſtay upon, and give an extraordinary *Emphaſis* to, are ſuch, in which there lies ſome figure; as, all *Antitheta's* and *correſpondents*, and words relating to another, and generally the *mediums* (in which lies the greateſt burden) of our arguments. (*Obſervandum quo loco ſuſtinendus, & quaſi ſuſpendendus ſermo ſit.* Quint.) Examples.

longi-

Integritas tua te purgavit, *pudor* eripuit.---
An *lingua & ingenio* patefieri aditus ad urbem potuit, *manu & virtute* non potuit?
Which as they were purchased *by us*, so provided *for them*; *they* have the *right* of what *we* have the *possession*.

And amongst the rest alwayes the cadence of the Period, which is most observed and accordingly by the voice usually most varied, ought to be fitted for a more tunable pronounciation (*Ratio pedum magis & desideratur in clausulis & apparet.* Quint.-- and-- *Aures tum magis judicant, cum orationis impetus stetit, & intuendi tempus dedit.*) Here therefore the chiefest Orators, though negligent of all the rest, have observed certain measures and feet; *placet plerisque dichoræus*, saith *Quintilian*: and *Tully*'s [*esse videatur*] is famous. Yet this strictness extends not to above four or five of the last syllables. A due and tunable clause therefore of a Period, after the last Pause that is made before it, (i. e. the Comma or o- 3.

ther Point that precedes &c.) ought to be ordinarily at leaſt of four ſyllables; becauſe the voice begins its variation ſome Notes before the ſyllable that concludes: (For who can conclude handſomely that knows not of it, before he is enter'd into the laſt word or ſyllable?). And theſe ſyllables are better all *long*, than all *ſhort*; thoſe having more ſtability and weight; better *long* and *ſhort* interchangeably, than all *long*; the *ſhort* being far more ſmooth and ſweet, and the voice alſo requiring by courſes ſome ſyllables, wherein to ſpare (as in the *ſhort*) and ſome again, wherein to extend it ſelf (as in the *long*.) By *long*, I mean thoſe whereon the *emphaſis* of the word reſteth; and by *ſhort*, thoſe which the voice uſually toucheth more lightly, as *fa-* in [*favour*] and *-ward* in [*reward*] are to be accounted long; *-vour*, and *re-*, ſhort.

And therefore in verſe (wherein there is more care of Euphony in every

every part) though the *English* doth not ſtrictly obſerve ſet quantities, yet hath it a great latitude of roughneſs or ſmoothneſs, according as theſe are well placed; nor flowes it ſo gracefully, 1.* unleſs ordinarily every ſecond ſyllable, or latter part of the foot be *long* (eſpecially the latter ſyllable of the firſt, and of the penultime, foot). As this verſe:

[*Theſe in the Summer of thy favor grow*]

runs better than this:

[*In the Summer of thy favor theſe grow.*

And note, that *Iambicks* are better than *Trochæ's*, and *Spondæ's* than *Dactyles*. As for terminations, thoſe uſually *ſhort* in the Latine (not regarding poſition) are ſo in the *Engliſh*, as the *Liquids*, &c. And thoſe again *long*, which have *long vowels*, *double conſonants*, and endure a harder pronunciation; eaſily known to every ones experience.

And Secondly,* Unleſs, more frequently, words ending with a

conſonant be received by others beginning with a *vowel*, and *è contra*.

Monoſyllables, harſh, and requiring, as ſeveral words, ſome little pauſe between them, conclude not ſo tunably. (*Monoſyllaba, ſi plura ſunt, malè continuabuntur.*) Quint.

4. As for the reſt of our ſtile, 'tis ſufficient if the ſeveral clauſes (any great diſparity of which ſounds very harſh, and unequal) be, as much as conveniently may be, of a like and proportionable extenſion; and that, neither very ſhort, nor very long; not under four ſyllables ordinarily, nor exceeding ten, or twelve: for the voice cannot vary under four, nor ſo tunably at once pronounce above ten. Hence five or ſix feet are the *longeſt* verſe uſual in any Language; and two feet the *ſhorteſt*. And by theſe metrical members of Poetry (which were onely firſt uſed, becauſe found more to pleaſe; the Orators aim, as well as the Poets) all our

proſe

proſe alſo is tacitely modelled: though it muſt alwayes avoid the appearance thereof, leſt it ſhould ſeem to be more affected, leſs natural, leſs maſculine, by ſo much trimming; as alſo to be ſtrict therein would be too troubleſome.

5. That the voice may have its true compaſs, both to notes higher and lower, as the words and paſſions do require, 'tis to be placed in a middle key between both, to riſe and fall at pleaſure. (*Medijs inter acutum & gravem utendum ſonis, & intermedijs imum ſupremumque ſpatijs.*) Elſe put in a *Baſe*, how can it deſcend; or aſcend, in a *Treble*? As a ſinging tone, and a verſe-like cadence are alwayes to be avoided, ſo that compoſition and pronunciation coming neereſt them, is the beſt; and, that the voice in ſpeaking be rather elevated ſomewhat then depreſſed; becauſe we are more prone, for our eaſe, or from our modeſty to a low tone;

tone; which yet, being to deep and full, and leſs clear, and making accordingly a weaker impreſſion upon the Auditor, is the worſe of the two extreames; (*Submiſſo illo murmure debilitatur omnis intentio.* Quint.) For the length of your pronouncing, Tardity is to be choſen, rather than precipitancy, and a ſcanning as it were (though this alſo no ſmall fault) of all your ſyllables, rather than making perpetual *Synalœpha's*; and drowning that which follows, by too much ſtraining that which goes before: whereas the articulation of all ought to be diſtinct, and every ſyllable, to have ſome, though ſeldome all to have an equal, ſhare, of the pronunciation.

6. Paſſion chiefly directs the pronunciation: (*Vox reſpondeat animo. Flexum vocis maximâ ex parte præſtant motus animorum, ſonatque vox, ut feritur.*) Therefore this to be excited, that the other may be exactly

actly performed; which is as it were the hand to this inſtrument of the voice, by which it is tuned ſeveral wayes, to the begetting like motions, in the minds of others, to thoſe with which our ſelves are firſt affected.

SECT. X.

PRonunciation ought to be accompanied with ſome decent *action* and comportment of your body. VII. *Num.* 1. 7. Of Action.

This *action* is eſpecially of the *Eyes* and the *Hand*. Of the *Hand* thus *Scaliger*: *Ratio eſt manus Intellectus; oratio, Rationis; Orationis, manus & Manus membrum hominis loquaciſſimum.* Acting with the hand is uſing in our diſcourſe the ſame motion of them, which they have when with them we act or manage the thing whereof we ſpeak. As to *hold out* the *hand*, when we ſpeak of begging: *up*, when

when we ſpeak of praying: *griping* the *hand*, when of ſtriking: the *hand beating* on any thing, when of anger: *clapping* the *hands* together, when ſpeaking of wonders: *Opening* one or both the *hands*, when making a thing plain or explaining: *Armes* drawn back cloſe to the ſides, when requeſting: putting out the *fore-finger*, when demonſtrating, and as it were ſhewing a thing (therefore is that finger called the *Index*.) So the hand is put forward with the *thumb bended in*, for demonſtrating. The *firſt finger turned down*, for urging and preſſing as it were: *put up*, for threatning: the *middle finger* put out for reproaching: The *left thumb* touched, by the *Index* of the right hand, for reaſoning, and diſputing: the *touching a finger* with the *other hand*, for diſtinguiſhing, and for numbering. The *hand* brought *toward one*, in ſaying any thing of himſelf; *toward* the *head*, when ſpeaking of the underſtanding; to the

the *breaſt*, when of the ſoul, will or affections. *Folding* the *arms* in ſadneſs &c. And laſtly; one, and that no ſmall, ſervice of the *Hand*, is, that it *keeps time*, in our ſpeech, with our periods; being in a kind of ſuſpence and waving, while the ſentence is ſo, and, at the end thereof, returning ſtill to the firſt poſture, as the voice doth to ſuch a tone.

Yet muſt there be ſome caution uſed in the geſtures of the hands, 2.
becauſe tis very eaſie, in this, to exceed a *decorum*. An Orator then, in his action, 1. muſt be free from any imitations of levity, as of a *Fidler*, *Dancer*, &c. 2. muſt be aware of too much finger-action, being not grave. 3. muſt not undecently extend his *arms* too far any way, either upward, above the *eye*, or down-ward, below the *breaſt*: or much ſide-wayes, or backward, or circularly. 4. muſt turn the action of the *hand* the

ſame

ſame way, as the *voice*. 5. muſt withdraw, and end the action of his *hand* with his ſentence; and in the ſame ſentence muſt not often change it. 6. muſt avoid a perpetual ſimilitude of geſture; but, more than this, a mimical reſtleſs variation (too little being a more tolerable fault, than too much). In which the cheif care is to be, that it may not ſeem affected; but forced from his paſſion: 7. Laſtly, though both the *hands* do more fully expreſs the Orators conceits yet the *left-hand* in action many times need not be uſed; muſt never be uſed, as principal.

Other ſhort Rules and obſervations concerning Punctation and Perſpicuity.

A Period is which determineth with a (.) or full ſtop, and comprehendeth an entire and compleat ſenſe. Some of them conſiſt

consist of one sentence, others of many. One sentence hath one subject, one verb, one predicate, and if the sense be so compleated that it need no inter-punctation it is called *Periodus supina*, As

A wise man guideth all the words of his mouth with discretion to his own greater advantage. --- *Primum argumentum compositæ mentis est posse secum consistere*--- Such periods, how long soever, need not to have any other stop or pause.

Many sentences those are to be accounted; which either consist 1. of divers members, or, 2. diverse sentences interposed.

Members a in Greek are called κῶλα, and are therefore separated by a Colon (:) or half-period. If these members consist of lesser members or parts, they are separated by a (;) or quarter-period.

Christus è cœlo; glorificate: Christus in terram; obviam prodite.

To

To theſe are referred ſuch Periods wherein are an *antecedent* and a *conſequent*. So I call thoſe, when one part is inferred with a Conjunction, of what nature ſoever, and whether expreſſed or underſtood. Such are

Clemency becometh a Prince: for he is a father to the people. As the Prince is chief in the Nation: ſo is the Father in a family. Be the miſery never ſo great: patience maketh it eaſie. *Yet* is underſtood. Learning is of three ſorts: Arts; Sciences; Languages. Ye have heard that it hath been ſaid, thou ſhalt not kill: but I ſay, *&c. Homines naturâ loquuntur: vel ſolutè; vel compoſitè.*

The greateſt difficulty is in ſentences interpoſed: which are either by 1. Relatives: 2. Conjunctions; 3. Appoſition; 4. Ablative-caſe-abſolute; or 5. Participles.

Every Verb, expreſſed or underſtood, except Infinitive modes, maketh another ſentence: and all diverſe ſentences are to be ſeparated at leaſt with a (,) Comma, or *inciſum*.

If

If in one principal ſentence there are many *interpoſed*, it conduceth much to perſpicuity to ſeparate ſome of them with a *Parnt heſis* ( ) As, *vide p.* 110.

The particulars for which we aſſemble our ſelves are no other (according to the Apoſtle) than what our common Service expreſſeth in the entrance to it: *to ſet forth his praiſe*, *to hear his word* (which muſt be underſtood (according to the purpoſe and opportunities of ſeveral aſſemblies) either read or expounded, as the meaning of it hath been alwaies declared) *and to ask thoſe things*, &c.

Tho perhaps it had been better with Crochets or ſquare hooks [*which——declared*] which are uſed for ſhort digreſſions containing a complete matter, yet not ſufficient to fill a Period.

The Suppoſitum, Verb, and Predicate, are not to be ſeparated (whatever interpoſitions there be) with any thing greater than a Comma. But if the principal Verb be expreſſed in the firſt part, and

and understood in another, a greater distinction may be used.

Tu, quid divitiæ valeant, libenter spectas; quid virtus, non.

Relatives and *Participles*, if they come in their natural place i. e. joyned to their Suppositа, (which placeing conduceth very much to perspicuity) require onely a Comma: so do Appositions and Copulatives and Ablatives absolute. In apposition not needful to Comma before *and*, for that distinguisheth sufficiently. *v.p.* 114.

Divers Verbs and Predicates applied to the same Suppositum may be separated by a quarter-period.

God, creating man, placed him in Paradise; and put all the Creatures in subjection under him. *v.p.* 112.

FINIS.